DOCUMENT RESUME

ED 330 150 EC 300 120

TITLE Kansas Arts Resource Training System (KARTS). Final Report on Three (3) Year.

INSTITUTION Kansas State Dept. of Education, Topeka.

SPONS AGENCY Office of Special Education and Rehabilitative Services (ED), Washington, DC. Div. of Personnel Preparation.

PUB DATE Dec 88

CONTRACT G008530251

NOTE 220p.; Contains some light/broken type.

PUB TYPE Reports - Descriptive (141)

EDRS PRICE MF01/PC09 Plus Postage.

DESCRIPTORS *Art Activities; Art Education; *Art Teachers; Curriculum Development; *Disabilities; Dramatics; Elementary Secondary Education; Enrichment Activities; Federal Programs; *Inservice Teacher Education; Movement Education; Music; *Program Development; *Resource Teachers; State Programs; Storytelling; Technical Assistance; Visual Arts; Workshops

IDENTIFIERS Kansas; *Kansas Arts Resource Training System

ABSTRACT

The federally-funded Kansas Arts Resource Training System (KARTS), administered through the Special Education Administration section of the Kansas State Department of Education, sought to bring quality training in arts-related services geographically closer to Kansas schools and to ensure ongoing programming and resource availability to handicapped children through 12 trained District Resource Coordinators (DRCs). The DRCs provide technical assistance and in-service training in the related arts to educators, therapists, parents, and others in their local districts and regional areas. They also serve as models in their communities for incorporating the arts via music, visual art, movement, drama, and storytelling into the curriculum of the special students they serve. This final report describes objectives of the 3-year program, activities, training courses completed by the DRCs, detailed evaluation procedures and instruments, and finances. Appendices, which make up over half of the document, contain an evaluation of DRCs based on videotaped presentations, evaluation committee statements and letters to DRCs, tabulation of evaluation data for KARTS third-year workshops, compilation of post-workshop training needs assessment data, DRCs final evaluation of KARTS, and evaluation forms. (JDD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it
☐ Minor changes have been made to improve reproduction quality
● Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

ED330150

FINAL REPORT

ON THREE (3) YEAR

KANSAS ARTS RESOURCE TRAINING SYSTEM (KARTS)

Grant G008530251 Special Project 84.029J/#029JH70022

EC 300120

BEST COPY AVAILABLE

FINAL REPORT INDEX

1. GOALS AND OBJECTIVES
2. PROGRAM NARRATIVE
3. COURSE OUTLINE
4. EVALUATION REPORT
5. FINAL FINANCIAL REPORT

PROJECT PERSONNEL

DIRECTOR: William C. Freeman, MA, ADTR

COORDINATOR: Maureen Craighill-Moran, MA

SECRETARY: Joan K. Hughes

DISTRICT RESOURCE COORDINATORS:
Sherri Boese, MME
Bonnie Burnside, MME
Toni Dort-Fenn, MA
Joleen Haffner, MS, MS
Tammy Herl, BA
Bobbie Koen, MA
Sharon Loveless, MS Ed
Kay Martinez, MA, MS, ATR
Joleen Macy Thompson, MS

KANSAS ARTS RESOURCE TRAINING SYSTEM
FINAL REPORT

This final report will first focus on the program objectives and activities accomplished to meet these objectives. It will go on to describe the impact of the program during the three years of funding, as well as the ongoing benefits derived from the project. This final report will include a complete curriculum outline for each year and the final evaluation and financial reports.

Program Objective #1

Develop and implement a District Resource Coordinator (DRC) program in Arts with the Handicapped to train qualified individuals in an advanced comprehensive system of inservice delivery, technical assistance, preservice and direct services.

1.1 Over 372 hours of training in a related arts approach to arts with the handicapped was provided to 9 DRCs and their apprentices. These training sessions focused on theory, methods, and experiential aspects of the related arts, as well as practical applications for planning and implementing programs and administrative elements. A variety of scheduling approaches were taken to try to meet the needs of the DRC trainees. For the most part, training was held on weekends and summer vacations as the majority of DRCs were teachers. These training sessions were also held in all five districts of the state in an effort to distribute the travel burden for DRCs.

1.2,3 Ongoing on-site technical assistance, support and supervision was provided by both coordinator and director. This was also provided before and after training sessions through extensive evaluation conferences and personal assistance made available to all DRCs. The on-site assistance made it possible to review DRCs in their school or institutional settings and provide specific recommendations for their particular needs.

1.3 Extensive paper and pencil pre and post needs assessments and evaluation instruments were used throughout the three year program. The program also used observational and video documentation of DRC skill levels in presentations. Ongoing evaluation conferences were held with DRCs on their progress and areas that needed improvement. The comprehensive final evaluation report of Frances E. Anderson, EdD, our 3rd party evaluator, is included as a part of this report.

1.4 All three years of program and DRC competencies and responsibilities were reviewed by a five member evaluation committee made up of: a parent of a disabled child, a special education teacher, a director of special education, a university professor of special education and a superintendent of a special purpose school. This committee reviewed the DRC files and made specific recommendations on their eligibility to receive certificates of program completion. They also commented on program policy and procedures. (Committee's reports are on file.)

Program Objective #2

Develop a comprehensive plan to disseminate information across the state to service providers on accessing District Resource Coordinators (DRCs) and Kansas Arts with the Handicapped programs.

2.1 An extensive media campaign, including television, radio and newspaper interviews, was conducted during the first year to provide public awareness of the program and recruit trainees for the project. (Print, audio and video documentation on file.) After the formal program of training began, television, radio and newspaper interviews were held by DRCs and the program coordinator on specific program events both locally and statewide. (Newspaper articles on file.)

2.2 Over the 3 year project the coordinator and director presented to over 46 local inservices, 28 state conferences and meetings, 15 regional conferences and meetings and 6 national conferences. Through these presentations, awareness of the program and the DRCs was disseminated to parents, special educators, administrators, local and state boards of education, art therapists, art educators, movement/dance therapists, movement/dance educators, music therapists, music educators, theatre and drama specialists, university professors, head-start teachers and administrators, and Very Special Arts National staff.

2.3 Information on the program and DRCs have been sent out in our newsletters biannually to over 2300 Arts with the Handicapped advocates on our mailing list. Those mailings go out to advocates across the state of Kansas, as well as advocates across the nation. DRCs have also been listed on resource networks including; SpecialNet, Personnel Development Resource System, Kansas Arts Commission and Family Information Network.

2.4 Articles on the program have been written and published in: Kansas City Parent Magazine, Kansas City Art Connection, the Kansas Council for Exceptional Children Newsletter, Kansas Educational Slate; KSDE Limited Edition Newsletter; Emporia State University At a Glance Newsletter; The Ensemble: Association of Community Arts Agencies in Kansas; KSDE's Spotlight; Kansas Art Education Association Newsletter; American Art Therapy Association Newsletter; Kansas Art Therapy Newsletter; SpecialNet Newsletter; The Olathe Daily News; The Ulysses News; The Wichita Eagle-Beacon; The Kansas City Star and Times; Dodge City Globe; The Garden City Telegram; Great Bend Tribune; Hays Daily News; Emporia Gazette; Ottawa Herald; The Salina Journal and The Pittsburg Morning Sun. (Articles on file.)

2.5 A color brochure was produced and over 5000 copies have been distributed to educators across the state as well as to regional and national conferences and meetings. Each DRC wrote a 30 second Public Service Announcement and recorded it for dissemination in her district. (Audio tapes on file) Two District Resource Coordinators, Bonnie Burnside and Kay Martinez, took on the project of the KARTS Video Documentary. Kay Martinez filmed and co-wrote and edited with Bonnie Burnside the final production. (Please find a copy of both the video and brochure included for your interest and dissemination purposes.)

Program Objective #3

Disseminate information to other states within the region and other regions (as a part of Very Special Arts [VSA]) and provide technical assistance for replication as requested.

3.1 Three volumes of material on: related arts, special education administrative issues, art therapy, adaptive strategies, puppetry, drama, storytelling, music, personnel development, creative writing, movement therapy, personal development and general information on handicapped conditions has been compiled, as well as DRC case studies on child change, DRC pre-service course outlines and their philosophical statements on the value of a related arts approach to working with special needs students. This extensive collection of material has been indexed. It has also been made available through the DRCs and as an ongoing resource. The cost of publishing this extensive collection of materials was judged by project staff to be too costly at this time, and funding to continue this unique resource has been considered for the future.

An Arts with the Handicapped Resource Library has been established to share these and other invaluable resources with the larger community through distributing our bibliography of over 450 items to the Kansas City Library System and Kansas State Department of Education.

3.2 There has been extensive cooperation with VSA organizations in the states of Montana, Oregon and Colorado to help them explore replication of the KARTS project. Efforts with these states have focused on providing technical assistance through numerous meetings with VSA state directors, their board of directors, and state directors of special education. KARTS staff also provided on-site training in related arts to their artists and special needs constituencies, as well as grant writing suggestions, copies of the KARTS grant applications and other funding resource assistance and ideas.

- As early as 1984, Oregon was most active in pursuing the replication of the KARTS project. Very Special Arts Oregon (VSAO)Director, Julie Gottlieb, with much assistance from on-site visits by William Freeman, accomplished awareness and acceptance of the concept of a comprehensive systems approach to arts personnel training in her state. The 1986 VSA National's shift in priorities required VSAO to become a nonprofit corporation. This in turn affected Oregon's allocation of time and money away from the establishment of an arts personnel training program. Although it remains an approach VSAO would like to pursue, the lack of administrative time and funds have limited the organization's ability to respond to the KARTS recommendations for replication. In a report from Julie Gottlieb to William Feeeman on VSAO's position on replication, these recommendations were adopted as future priorities:

  A. Identification of and advanced training for a limited number of educators who are interested, committed and skilled to become DRCs in at least two pilot sites (regions), one metropolitan and one rural.

  B. Cooperation between local directors of VSAO and DRCs to determine needs for personnel preparation within the region and provide services which combine major, follow-up and support programs.

  C. A linkage of services should be established to assure follow-through and ongoing capability for participation by personnel, to result in increased services to special students.

  D. Evaluation of progress.

- Montana had also been active in pursuing the replication of KARTS in 1984. The VSA National's focus on transition also affected Very Special Arts Montana (VSAM) and KARTS staff was required to deal with three different VSAM directors. This made follow-up and continuation of efforts difficult. VSAM was also suffering in the change of it's board of directors. William Freeman did an on-site visit in 1987 to provide technical assistance and do a needs survey. He also did a summary for VSAM of what the organization could hope to accomplish and ways to implement an arts personnel training system.

VSAM wrote a small grant and did put into action a beginning plan to incorporate artist training into one of its VSA Festival Agendas. In 1988, Maureen Craighill-Moran went to Montana and provided more technical assistance, as well as an artist training program and served as an art consultant to festival participants. Out of this Artist Workshop, the groundwork for a group of potential Montana DRCs was established. The 22 artists participating were interested in further training and said they would stay in touch for further developments on this type of training.

VSAM's administration has embraced, as a priority, pursuing funding to provide more ongoing artist training. There is an ever present shortage of funds for these arts organizations and as the concept for comprehensive training is embraced, funds become a major stumbling block to implementing these programs.

- Very Special Arts Colorado (VSAC) was contacted as a possible replication state when Montana was in the middle of it's difficulties. KARTS staff met with VSAC's director to exchange resources and discuss the possibilities for a personnel training program for VSAC. VSAC has since attempted some limited artist training programs and has indicated an interest in a more formal and comprehensive approach to a training program.

- Very Special Arts Kansas (VSAK) is also a direct result of the Kansas State Department of Education's support of the Arts with the Handicapped program and the KARTS project. VSAK was officially organized and incorporated in 1988 by two of the DRCs in the KARTS project. Sherri Boese, VSAK Director and Bobbie Koen, Program Coordinator are continuing a similar scope of programming that William C. Freeman began in Kansas through his association with the National Committee, Arts with the Handicapped (later National VSA). This continuing of a VSAK organization has also provided an ongoing system to utilize the unique qualities and resources of the DRCs. The quality of training received by the DRCs has provided VSAK and the entire state of Kansas with a cadre of related arts consultants not available in most states. Such resources could enable VSAK to provide programming in a cost-effective approach to service delivery.

3.3 One of the major accomplishments of the KARTS program was the compiling of material for the 3 volumes of the KARTS Training Manual (detailed earlier). These manuals provide a comprehensive collection of articles on the arts compiled from nationally recognized experts in the field, DRC networking efforts, and the Kansas State Department of Education. Copies of all of the materials in the manuals are available in each of the DRCs' districts and have been widely used in statewide personnel training programs offered by DRCs. The indexes of these manuals have been sent to all regional resource centers in the nation. As mentioned earlier in the report, the development of an on-going related arts resource library is another of the accomplishments of this project. The continued expansion of the public's awareness of this resource is an ongoing objective of Accessible Arts, Inc. (formerly the Arts with the Handicapped program)

NARRATIVE

Over the three years of training, the impact of the project and the overall quality and integrity in the implementation of the project was demonstrated by the:

- Selection process for project coordinator which included both an in-state and national search. Each of fifty (50) applications were reviewed by the Director of Personnel, and then reviewed by an application review committee of four (4). The review of written materials was comprehensive with each applicant being rated on seventeen (17) areas of competence, with composite scores determining four (4) finalists for the interview process. These finalists engaged in an oral interview with a committee of five (5) representing IHE faculty members in art therapy and special education, SEA special education coordinator and program specialist and the project director. Each finalist also viewed a video tape of a teacher providing an arts experience with special students and then wrote an essay on how she/he would provide technical assistance to the teacher. This process enabled the committee to determine writing, as well as technical assistance skills. Finally, each applicant conducted a forty-five (45) minute in-service presentation on arts in special education with the interview committee. Committee members rated and ranked each finalist and came to a consensus recommendation for hiring. The SEA Director of Special Education and Assistant Commissioner interviewed the highest ranking finalists. The candidate that the committee recommended was selected as Project Coordinator. This thorough process insured quality in the selection of an employee who has proven to be highly competent, dedicated, and capable of meeting the demands and scope of the project in accomplishing its goals and objectives in a distinguished fashion.

- Selection process of DRCs included an interview committee comprised of: an artist who is disabled, IHE faculty members in art therapy and special education, and the director and coordinator of the project. The selection not only included submission of an extensive written application, but also documentation of participation and accomplishments in the field of arts with the handicapped, in additon to the oral interview with the committee. The interview covered attitudinal areas regarding people with disabilities, arts and special education content areas, self-confidence, career direction and other personnel development issues.

- Needs assessment was comprehensive and thorough, identifying DRC competency and training needs in a pre/post-test fashion for each of the 3 years of training. This approach enabled the content to be geared specifically to DRC needs, while still satisfying general competencies required of the project.

- Nationally recognized consultants for training content, including each art form, special education categorical areas, and related fields, as well as external evaluators represented the most highly-skilled experts in arts with the handicapped.

- Local Education Agency (LEA) understanding of and support for the project was expanded by meetings of project staff with DRC trainees and their supervisors, principals and superintendents to discuss the project, it's mission and requirements of trainees as well as needs for specific cooperation from school districts. Signed agreement forms by these individuals were to guarantee support for the trainees and project for it's duration. Specific commitments of trainees and districts were fully and clearly discussed. In addition, presentations on the project were made to teachers, special education administrators, principals and superintendents on numerous occasions in regions throughout the state for the duration of the project.

- Awareness of targeted groups of educators and related services personnel, as well as the general public, was achieved through a brochure, public service announcements and a video documentation of the project. In addition, awareness and recruitment at the start of the project included presentations and field reviews by interested educators in each of five (5) regions in the state. In addition, over fifty (50) media interviews were conducted throughout the state to further awareness of the project by the general public through use of print, radio and television media.

- The apprentice program was turned over for DRCs for re-establishment and initiation early on in the program to assure backup support for and assistance to DRCs, to meet the geographical needs of their region of the state. Additionally, the plan for apprentice selection was to enable the project to respond to possible attrition of DRCs in the program. It was through this plan that each region would be able to still have an identified resource specialist in arts with the handicapped.

- On-site technical assistance to DRCs in their classrooms, in demonstration sessions with handicapped children and youth, as well as in-service presentations for teachers, paraprofessionals and interested others, was comprehensive in nature. These sessions were also supervised by the project coordinator, director, content consultants and both third party evaluators over the period of 3 years. Technical assistance was individualized to the needs of each DRC and was provided orally, in writting and with follow-up sessions as required or deemed necessary.

- DRC responsibility for providing arts with the handicapped programming in their region fostered regional awareness of their expertise and availability to provide support to teachers, related services personnel, parents and interested others. The facilitation of public awareness, in-services locally and statewide, support groups, arts festivals with demonstration components and distribution of no-cost arts supplies for constituents, achieved the effect of statewide support for DRCs and the KARTS project.

- State Education Agency's (SEA's) understanding of and support for the project was promoted through presentations to SEA staff by project personnel and DRCs. This brought about understanding of the program's mission, goals, objectives and it's impact on personnel and the students they serve. Involvement by special education program specialists, the special education coordinator and director, the assistant commissioner and commissioner of education, and a state board of education member, led to greater ownership of the KARTS project by the SEA. This participation included training of DRCs in specific content and categorical areas, which also proved a cost-effective approach to DRCs meeting required competencies while gaining recognition.

The ongoing benefits and outcomes of the project are:

- Provided trainees with hands-on experience in planning, coordinating and presenting at local and statewide conferences and functions, providing dissemination to the field of special educators, administrators and to special needs students, as well as training opportunities and statewide DRC recognition as a cadre of related arts professionals for the State of Kansas. They also have learned to work together and are fully aware of each others' strengths and weaknesses. This enables them to make referrals for each other on specific training opportunities throughout the state.

- Opportunities for staff and trainees to expand both personal and professional contacts through networking with nationally recognized consultants after hours of the formal training sessions. This has provided the project and personnel with national recognition on a very personal level.

- Providing more acceptance and recognition, for the value of the arts in education and a related arts approach for special needs individuals on a local, state, regional and national basis. The ground work was laid for state Very Special Arts (VSA) organizations to replicate this need for a comprehensive training system and a new awareness of the need for personnel training was achieved with the VSA national office.

- The project built up an extensive collection of resource material in the form of handouts, articles, books, videos and manuals on related arts with special needs individuals. This is the basis of an ongoing Related Arts Resource Library being established at the Accessible Arts Center in Kansas City and publicized throughout the state and midwest region.

- The foundation was laid for further implementation of related arts training on the much needed preservice level. DRCs will make outstanding liaison for university professors. Universities have indicated a need for this type of training before they can incorporate related arts into the curriculums for special education, arts or other appropriate undergraduate programs. DRCs are also presently pursuing teaching opportunities at the university and community college level to further expand the outcomes of this project.

ADMINISTRATIVE COMMENTS

In an effort to provide an objective review and report the areas of the project that could have been improved include:

- While the extensive goals and objectives for the program were accomplished and provided a comprehensive base, they were too far reaching for the limited staff. There was clearly not enough staff to fully expand on portions of the grant, such as recruiting, out-of-state program dissemination, public awareness and implementation, to meet the highest expectations deserved for such a project.

- There was not enough start up time allowed and there were no funds included in the project for staff recruitment, relocation expenses and trainee recruitment.

- Original location at Emporia State University was not well suited for the depth of the program. Although the school administration had been cooperative at the start, they did not embrace the full concepts of the project. It was centrally located for trainees, but was more than a 2 hour drive from the director's home and a 1 hour drive to the sponsoring agency, the Kansas State Department of Education, adding to the "travel nightmare".

- Some trainees never seemed to fully comprehend and value the uniqueness, scope and potential of the training. The logistical and extensive paper work issues seemed at times to overshadow the long term benefits of training for them.

- Although the project's grants guidelines and agendas were given out to all trainees, some failed to either read or fully comprehend the details of the project, causing confusion in logistical and programmatic areas.

- Kansas being such a large, diverse state, the travel time involved for DRCs became a problem. Three of the DRCs, two from Kansas and one outreach candidate from Montana, dropped out of the program due largely to this issue.

- Although the content was field reviewed and DRCs were appraised of the commitment necessary, in reality the time commitment required involved too many personal sacrifices to be fully overcome. A different program format in the future may be indicated, eg. one week a month over the 3 month summer vacation or equivalent, with 2 weekend seminars during the school year and on-site technical assistance or an even smaller scoped program of one year's length in regional settings to lessen the travel problem.

- While the intention of the project was to develop a personnel development system that would sustain itself after the project's completion, and although this intention and suggestions for it's implementation were conveyed to DRCs, no clear and specific follow-up guidelines were established for DRCs to provide post-project services in their communities. As DRCs are now individually providing services after this training project has been completed, it still might have been helpful to have an agreement with DRCs to engage in a systematic approach to training, technical assistance and resources following the project's completion.

- The accounting and fiscal management of the program had to be redone every year due to logistical changes and this was very difficult on staff. A strong, flexible, ongoing relationship with the fiscal management for the project would have been helpful.

- An evaluation consultant who was located on-site may have helped facilitate the communications with project staff and consultants. The gathering, computation and housing of the vast amounts of program and evaluation data would have also been simplified in one location and would have made all program information available to the evaluator for reference.

KANSAS ARTS RESOURCE TRAINING SYSTEM (KARTS)

Training Agenda for 1985-86

I. May 2, 1986, 8:30 am to 9:30 pm - 12.0 hours*
May 3, 1986, 8:00 am to 6:00 pm - 9.0 hours*
21.0 hours of training

*lunch and dinner breaks excluded

TOPIC: The Kansas Forum on Arts with the Handicapped
Training focused on assessment, training evaluation and child change in arts with special education students.

INSTRUCTORS:

- Elise Tropea, MCAT, ADTR, presented movement assessment techniques.
- Frances Anderson, EdD, ATR, presented key issues on evaluation instruments.

CASE STUDY PRESENTATIONS BY:

- Elaine Bernstorf, BME, MME, music with adolescents.
- Lois Mirkin, BFA, MA, art therapy with a developmentally delayed, spina bifida, adolescent.
- Sharon Loveless, MA, Spec. Ed., communication through art experiences and the process of reaching a behavior disordered adolescent.
- William C. Freeman, MA, ADTR, and Gayle Ledgerwood, MS, movement therapy perspectives by student, parent, teacher and therapist.
- Maureen Craighill-Moran, MA, introduction to assessment procedures for new District Resource Coordinators in the KARTS program.

READING ASSIGNMENTS (on file in KARTS office):

1. Assessment and Evaluation Issues as They Relate to the Visual Arts, paper by Frances E Anderson
2. Through Art the Child says, "I AM", paper by Lois Mirkin
3. Creative Expression in Physical Movement is Language With Words, paper by Mary Whitehouse
4. Movement Glossary, paper by Dianne Dulicai and Elise Tropea
5. Personalizing Music Education for the Adolescent Handicapped: Pulling in the Peripheral Student, paper by Elaine Bernstorf
6. The Enabling Process, paper by William C. Freeman

II. June 17, 1986, 8:00 am to 4:00 pm - 7.0 hours*
June 18, 1986, 9:00 am to 5:00 pm - 7.0 hours*
June 19, 1986, 9:00 am to 5:00 pm - 7.0 hours*
21.0 hours of training

*lunch breaks excluded

TOPIC: Training for Professional Presentations
Training focused on presentation skills and techniques for "Training the Trainer" and presented on trainer strengths, warm up and dyad identification, facilitator roles, resistant participants, communication skills, roadblocks to good presentations and helpful hints.

INSTRUCTOR:

- Betsy Husband, Personnel Development Trainer

The remaining two days of training were 45-minute presentations of each District Resource Coordinator's area of expertise. These were videotaped and reviewed to record their level of skills in presenting when they first began the program.

III. July 17, 1986, 6:00 pm to 10:00 pm - 1.0 hour (per DRC)
(Individual appointments for evaluations with coordinator, Maureen Craighill-Moran)
July 18, 1986, 8:00 am to 6:00 pm - 9.0 hours*
July 19, 1986, 9:00 am to 5:00 pm - 7.0 hours*
17.0 hours of training

*lunch breaks excluded

TOPIC: Music Therapy for Personal and Group Cohesion
Training focused on growth through music. The goals of training were to experience self-expression through music, to identify personality aspects and their impact on interactions with students, to formulate a contract to focus on training objectives and group dynamics, to examine roles and relationships as they evolve through the music experiences, and to explore the effects of relationships with students in the areas of: empathy, directiveness, transference and role integration.

INSTRUCTOR:

- Ken Bruscia, PhD, RMT, CMT

IV. August 16, 1986, 9:00 am to 5:00 pm - 7.0 hours*
August 17, 1986, 10:00 am to 3:00 pm - 4.0 hours*
August 17, 1986, 7:30 pm to 10:30 pm - 3.0 hours*
August 18, 1986, 9:00 pm to 8:30 pm - 11.0 hours*
August 19, 1986, 7:00 pm to 5:00 pm - 9.0 hours*
August 20, 1986, 9:00 am to 5:00 pm - 7.0 hours*
41.0 hours of training

*lunch and dinner breaks excluded

TOPIC: Combining the Related Arts
Training in related arts included movement, chant, puppetry, slides and mask making.

INSTRUCTORS:

- Norma Canner, ADTR, focused on exploring the integration of related arts with special needs students and those that serve them through movement, visual arts, chanting and music.
- Frances E. Anderson was there to evaluate the growth of the DRCs as well as present training on adaptive strategies for the related and expressive arts with disabled students.

Readings, evaluation and assessment instruments on file in the KARTS office.

SUMMARY OF KARTS TRAINING

May 2, 3, 1986	21.0 hours
June 17, 18, 19, 1986	21.0 hours
July 17, 18, 19, 1986	17.0 hours
August 16, 17, 18, 19, 20, 1986	41.0 hours
	100.0 hours of training

KANSAS ARTS RESOURCE TRAINING SYSTEM (KARTS)

Training Agenda for 1986-87

I. October 17, 1986, 7:00 pm to 10:30 pm - 3.0 hours*
October 18, 1986, 9:00 pm to 5:00 pm - 7.0 hours*
10.0 hours of training

*lunch breaks excluded

TOPIC: Art Therapy Theory and Methods of Diagnosis Evaluation.
Training focused on group process using the Island Mural as the experiential and processing tool. We also studied and experienced the Swassing-Barb Learning Modality Testing Instrument to determine the learning and teaching modalities of trainees.

INSTRUCTORS:

- Maureen Craighill-Moran, MA, presented the art therapy theory and methods.
- Sherri Austin Boese, MA, presented the Swassing-Barb Learning Modality Test.

READING ASSIGNMENTS:
Art Therapy Activities and Lesson Plans for Individual and Groups by P.J. Furrer, MA.

II. November 7, 1986, 5:00 pm to 8:00 pm - 3.0 hours
November 8, 1986, 9:00 pm to 5:00 pm - 7.0 hours*
10.0 hours of training

*lunch breaks excluded

TOPIC: Integrating the Curriculum Through Storytelling and Related Arts.
Training focused on innovative and motivational approaches to learning using a variety of storytelling techniques, exploring examples of: Children's literature, folk and fairy tales, traditional and personal experience stories.

INSTRUCTORS:

- Lynn Rubright, MAT, presented this training workshop on storytelling.

READING ASSIGNMENTS:

1. Teaching Writing with Family Stories by Susan Gundlach
2. Mike Fink: Last of the Great Mississippi Keelboatman by Lynn Rubright
3. Persimmon Pudding that Spoiled the Preaching by Lynn Rubright

III. December 5, 1986, 5:00 pm to 10:00 pm - 4.0 hours*
December 6, 1986, 7:30 am to 4:30 pm - 8.0 hours*
12.0 hours of training

*lunch breaks excluded

TOPIC: Art Therapy Research: Problems, Solutions and Rewards.
Training was interfaced with the Art Therapy Symposium presented by the Kansas Art Therapy Association. Training focused on art therapy research, problems, solutions, approaches and rewards. It also included biofeedback: the use of visualization and imagery in healing and self regulation. An introduction to art therapy film "Art Therapy - a Healing Vision" was shown as well.

PRESENTER/INSTRUCTORS:
- Linda Gantt, MS, ATR, on research
- Stephen F. Davis, PhD, on research
- Patricia Norris, PhD, on biofeedback
- Roberta Shoemaker, MFA, ATR, on imagery art therapy
- Robert Ault, MFA, ATR, HLM, on art therapy

IV. January 16, 1987, 7:00 pm to 11:00 pm - 4.0 hours
January 17, 1987, 9:00 am to 4:30 pm - 6.0 hours*
10.0 hours of training
*lunch breaks excluded

TOPIC: Administrative Workshops: The Ins and Outs of Administrative Issues. Training focused on awareness of administrative roles and functions, issues and politics, managing and coping skills development, administrative logistics in program planning and technical assistance for case studies, and arts experiences presentations.

INSTRUCTORS:
- William C. Freeman, MA, ADTR
- Maureen Craighill-Moran, MA

READING ASSIGNMENTS:
1. "Plain Talk" articles by Sally Smith on learning disabilities
2. Keeping a Journal for Self-Discovery by Alicia Fortinberry
3. "All I Ever Really Needed to Know I Learned in Kindergarten" by Robert Fulghum

WRITTEN ASSIGNMENTS:
Action plans; review comments on proposal for arts demonstration center.

V. February 12, 1987, 8:30 am to 11:30 am - 3.0 hours
February 12, 1987, 1:30 pm to 9:30 pm - 8.0 hours
February 13, 1987, 8:00 am to 5:00 pm - 8.0 hours*
February 14, 1987, 8:30 am to 7:30 pm - 8.0 hours*
February 15, 1987, 8:30 am to 2:30 pm - 5.0 hours*
32.0 hours of training
*lunch and dinner breaks excluded

TOPICS: The Kansas Forum on Arts with Special Needs Individuals: The Human Element Expressed Through the Arts. Training focused on extensive and intensive movement experiences, presentation skills, clay sculpture, art therapy and administrative meetings with the Kansas Advisory Council on Arts with the Handicapped.

PRESENTER/INSTRUCTORS:
- Trudi Schoop, ADTR, on movement therapy
- Robert Ault, MFA, ATR, HLM, on art therapy
- Michael Naranjo, artist, on sculpture
- Sharon Freden, Assistant Commissioner of Education, on the arts in education

All of the DRCs presented at the Forum as part of their training in presentations.

READING ASSIGNMENT:

1. Won't You Join the Dance by Trudi Schoop and Peggy Mitchell

VI. March 20, 1987, 7:00 pm to 10:00 pm - 3.0 hours
March 21, 1987, 8:00 am to 4:30 pm - 7.0 hours*
10.0 hours of training

*lunch break excluded

TOPIC: Art Therapy Case Studies and Individual DRC Presentation on Their Work in the Arts. Training focused on presentation of seven case studies of emotionally disturbed students' artwork and discussion of indicators and issues in this artwork. Individual DRCs presented on music with special populations, the use of therapeutic art in the classroom and personal growth issues and answers found in the process of the KARTS training.

INSTRUCTORS:

- Maureen Craighill-Moran, MA, on art therapy
- DRCs on their discoveries and achievements

READING ASSIGNMENTS:

1. Writing for Publication in Art and Education Journals by Heather Hanlon
2. Art Therapy Funding from Arts Related Sources by Cathy A. Malchiodi
3. You Are Not Alone: For parents when they learn that their child has a handicap by Patty McGill-Smith
4. Pain Control: An Experiment with Imagery by Betty D. Pearson

VII. April 15, 1987, 6:00 pm to 9:00 pm - 3.0 hours
April 16, 1987, 9:00 am to 4:00 pm - 6.0 hours*
April 17, 1987, 9:00 am to 4:00 pm - 6.0 hours*
15.0 hours of training

*lunch breaks excluded

TOPIC: Very Special Arts Festival at the Wichita Art Museum. Training focused on theory and methods, as well as demonstration sessions with special populations in movement, storytelling, visual arts and music.

PRESENTER/INSTRUCTORS:

- Mara Capy, EdD, ADTR, in storytelling
- Dianne Dulicai, MA, ADTR, in movement
- Lois Mirkin, MA, ATR, in visual art
- Sherri Boese-Austin, MME, in music

No reading assignments as this workshop was experientially and observationally oriented.

VIII. May 8, 1987, 7:00 pm to 10:00 pm - 3.0 hours
May 9, 1987, 9:00 am to 4:30 pm - 7.0 hours*
10.0 hours of training

*lunch break excluded

TOPIC: Adaptive Strategies and Mainstreaming Approaches in Related Arts. Training focused on sequencing activities: body awareness and shapes dealing with feelings; adapting the arts, "how many ways can you teach a concept?", theme approaches, children's literature and art, adapting lessons for specific students' needs and team planning of integrated arts and basic skills units.

INSTRUCTOR:
- Jeri Changar, MA, on related arts approaches

READING ASSIGNMENTS
1. How Many Ways Can You Teach a Concept by Jeri Changar
2. Art for Learning by Wendy Perks, Louise Appell, Eleanor Owen
3. Access to Learning for Handicapped Children: A Handbook on the Instructional Adaptation Process by Jeri Changar, et al
4. Suggestions for Teaching Students with Learning Disabilities by Libby Cohen

IX. June 29, 1987, 9:00 am to 9:00 pm - 8.50 hours*
June 30, 1987, 9:00 am to 9:30 pm - 8.75 hours*
July 1, 1987, 9:00 am to 5:30 pm - 6.50 hours*
July 2, 1987, 8:00 am to 7:00 pm - 6.50 hours*
July 3, 1987, 8:30 am to 11:45 am - 3.00 hours*
33.25 hours of training
*lunch and dinner breaks excluded

TOPIC: Arts Related Services in Special Education. Training focused on current issues in arts related services for personnel preparation in special education, with an emphasis on the development of a systems approach for implementation of arts related services with special education students. The sessions covered in-service and direct-service skill development; assessment, evaluation and impact on child change; IEPs and team conferences; local-state agency administrative issues and cooperation; awareness and advocacy; marketing; funding; lobbying and legislation. Kansas State Department of Education staff also presented on state issues of finance, role and function, categorical reimbursement, VI-B funding, compliance, new special education laws and policy, and paraprofessionals.

INSTRUCTORS:
- William C. Freeman, MA, ADTR, on administrative approaches to arts with the handicapped.
- Dale Dennis, Acting Commissioner of Education
- Sharon Freden, Assistant Commissioner of Education
- James E. Marshall, Director of Special Education
- Betty Weithers, Coordinator of VI-B and Special Education
- Harold Hodges, Education Program Specialist
- Jane Rhys, Education Program Specialist
- Phyllis Kelly, Education Program Specialist
- Fran Lee, Education Program Specialist
- Jan Beck, Education Program Specialist
- Lowell Alexander, Director of Special Education, USD#500
- Patrice Schmitz, President, Lake Mary Center

WRITTEN ASSIGNMENTS:
1. 3 - topical reaction papers (2 pages)
2. 1 - action plan for implementation assignment
3. 1 - integrative paper (4-6 pages)

X. July 31, 1987, 1:30 pm to 6:30 pm - 5.0 hours
August 1, 1987, 9:00 am to 5:30 pm - 7.5 hours*
August 2, 1987, 9:00 am to 4:30 pm - 6.0 hours*
18.5 hours of training

*lunch breaks excluded

TOPIC: Integrative Movement and Color Theory. Training focused on integrative movement, individual storytelling in movement and color theory for use in special education settings and for personal and professional growth.

INSTRUCTORS:

- Mara Capy, EdD, ADTR, in movement
- Maureen Craighill-Moran, MA, in color theory

READING ASSIGNMENTS:

1. Art: Another Language for Learning by Elaine P. Cohen, Ruth S. Gainer
2. Mandalas and the MARI Card Test by Joan Kellog

SUMMARY OF KARTS TRAINING

October 17, 18, 1986	10.0 hours
November 7, 8, 1986	10.0 hours
December 5, 6, 1986	12.0 hours
January 16, 17, 1986	10.0 hours
February 12, 13, 14, 15, 1987	32.0 hours
March 20, 21, 1987	10.0 hours
April 15, 16, 17, 1987	15.0 hours
May 8, 9, 1987	10.0 hours
June 29, 30, July 1, 2, 3, 1987	33.25 hours
July 31, August 1, 2, 1987	18.5 hours
	160.75 hours of training

KANSAS ARTS RESOURCE TRAINING SYSTEM (KARTS)

Training Agenda for 1987-88

I. October 23, 1987, 7:30 pm to 9:30 pm - 2.0 hours (KARTS business meeting and last minute preparation for Statewide Inservice Presentations)
October 24, 1987, 9:00 am to 5:00 pm - 8.0 hours
10.0 hours of training

(Breaks have not been excluded in this final year of training because DRC's utilized these break times for networking opportunities)

TOPIC: Curriculum Development through Interactive Arts. Training focused on presentations made by DRCs on related arts material pertaining to IEP goals and objectives. This training experience was designed to give DRCs direct participation in the planning, coordinating and presenting of a statewide inservice program. DRCs teamed up to present movement, music, storytelling and arts to inservice participants made up of 25 special education teachers, administrators and related service personnel.

INSTRUCTORS/FACILITATORS:

- Maureen Craighill-Moran, Coordinator
- Tammy Herl, Sharon Loveless and Joleen Haffner, Developing IEP Goals through Visual Arts
- Sherri Boese and Toni Dort, Developing IEP Goals through Music
- Joleen Macy Thompson and Bobbie Koen, Developing IEP Goals through Storytelling
- Bonnie Burnside and Kay Martinez, Developing IEP Goals through Movement

ASSIGNMENT:
Plan, coordinate and implement a participatory inservice presentation with a focus on using the arts to develop IEP goals and objectives.

PRODUCT: IEP Goals and Objectives, a Related Arts Approach.

II. November 13, 1987, 6:00 pm to 9:00 pm - 3.0 hours
November 14, 1987, 9:00 am to 4:30 pm - 7.0 hours
10.0 hours of training

TOPIC: Drama for the Classroom and the Art of Body Movement. Drama training focused on giving participants experience in the use of drama as a tool for motivation: to include how to use drama and movement as a way to enhance self esteem; to look at similarities and differences of each other and to integrate role playing as an approach to problem solving. The Art of Body Movement focused on giving participants basic experiences in dance as a free creative art activity for the purpose of developing their own creativity and providing them with materials for educational use. Movement problems were presented for solutions and participants learned how to improvise in studies of movement in: sound, sight, action and relating to others in the environment.

INSTRUCTORS:

- Priscilla Sanville, MA, presented on drama for classroom use
- Barbara Mettler, BA, pioneer and author of books on Creative Dance and the art of body movement

READING ASSIGNMENTS

1. The Language of Movement by Barbara Mettler
2. The Art of Body Movement by Barbara Mettler
3. Improvisation: The Most Creative Approach to Dance by Barbara Mettler
4. A Drama Lesson by Diane Carp and Bethany Clay
5. Why Drama by Priscilla Sanville

III. December 4, 1987, 5:30 pm to 9:30 pm - 4 hours
December 5, 1987, 8:30 am to 4:30 pm - 8 hours
12 hours of training

TOPIC: Creative Arts Therapies - A Spectrum of Expression. Training was interfaced with the Art Therapy Symposium presented by the Kansas Art Therapy Association. The featured speaker on Friday evening was Kathryn Zerbe, MD, on "The Mother and Child: A Psychobiographical Portrait of Mary Cassatt", providing insight into the development of a woman artist.

Saturday presentations featured presentations on: "The Therapeutic Impact of Contour Drawing" by R. Ault, K. Kerstenbrock and B. DeSota; participatory workshops on Movement, Storytelling and Music by DRCs and on Visual Arts, Drama, Creative Writing and Movement by Menninger Foundation Activity Therapists and Washburn University professors.

PRESENTER/INSTRUCTORS:

- Charles Anderson, BA, ATR
- Robert Ault, MFA, ATR, HLM
- Sherri Boese, MME
- Bonnie Burnside, MME
- Lane Chazdon, RMT-BC
- Maureen Craighill-Moran, MA
- Brenda DeSota, MS Candidate
- Toni Dort, MA
- Joleen Haffner, MS, MS
- Tammy Herl, BA
- Charmaine Hodges, RMT-BC
- Leigh Humphries, BA
- Kim Kerstenbrock, MS Candidate
- Bobbie Koen, MA
- Sharon Loveless, MS Ed
- Kay Martinez, MA, MS, ATR
- Roger Nyfler, BA, RDT
- Joleen Macy Thompson, MS
- Debra Wilde, BS
- Kathryn Zerbe, MD

READING ASSIGNMENTS

1. "Developmental Stages in Children's Thinking and Art", Robert Ault article comparing Piaget and Lowenfeld.
2. "Instructional Needs of Handicapped Students Transitioning from Institution-Based to Public School-Based Special Education Services", Kansas State Department of Education (KSDE) article
3. "Poetry as Healing Ideas", Creative Writing handout by Debra Wilde
4. "The At Risk Student in Kansas.....information and facts", KSDE article
5. "Arts vs. Crafts" by Kathryn Zellich
6. "Storytelling Handouts" by Sherri Boese, Tammy Herl, Joleen Macy Thompson and Bonnie Burnside

IV. January 17, 1988, 2:30 pm to 8:30 pm - 5.0 hours
January 18, 1988, 9:00 am to 3:30 pm - 6.5 hours
11.5 hours of training

TOPIC: Arts Celebration for Special People. This training experience provided a personnel training session for 32 teachers and paras, as well as experiential sessions in Music, Visual Arts, Movement and Storytelling for 218 Southwest Kansas special needs students. This entire event was planned, coordinated and implemented by the coordinator and DRCs of the KARTS program. This was an invaluable hands-on experience for the trainees and provided a much needed and valuable resource for special students and their teachers. All DRCs received supervision of and technical assitance for their personnel training and experiential demonstration sessions with special students, by the coordinator and/or director.

INSTRUCTOR/PRESENTERS:

- Maureen Craighill-Moran coordinated, planned and budgeted a festival with DRCs, facilitated the 2-day event, and provided supervision and technical assistance to DRCs.
- William C. Freeman provided supervision and technical assistance to DRCs.
- Tammy Herl, Joleen Haffner and Sharon Loveless presented visual arts.
- Sherri Boese and Toni Dort presented music.
- Bobbie Koen and apprentices, Karen Knox and Jennifer Johnson, presented storytelling.
- Kay Martinez and Bonnie Burnside presented movement.

READING ASSIGNMENTS/HANDOUTS

1. "Key to Successful Puppetry" by Tamara Herl
2. "Using the Sense of Smell as a Springboard to Related Arts Activities" by Tamara Herl
3. "Related Arts with Learning Disabled: Storytelling" by Bobbie Koen
4. "A Music Philosophy" by Toni Dort
5. "Progression of Narrative Development", excerpts by Carol E. Westby, PhD
6. "How to Learn a Story---Some Suggestions" by Celia Lottridge
7. "Enabling the Disabled Choral Singer" by Patricia Coates

V. February 26, 1988, 7:30 pm to 10:30 pm - 0.0 hours (optional)
February 27, 1988, 8:30 am to 5:30 pm - 9.0 hours
9.0 hours of training

TOPIC: Evaluation of Identification and Preassessment Procedures in Kansas and DRC networking presentations to each other.

INSTRUCTORS:

- Deborah L. McVey, Field Investigator for KSDE on Preassessment
- Maureen Craighill-Moran on KARTS program termination and future plans
- William C. Freeman on KARTS program termination and future plans
- Bonnie Burnside on music and movement
- Toni Dort, experiential with visual art and music
- Joleen Haffner on her progress with the school system and administrators
- Tammy Herl, slide presentation on her work with puppets and storytelling
- Kay Martinez on the proposed video documentation of KARTS
- Joleen Macy Thompson on her work with L.D. children and material from a conference on left brain, right brain and whole brain concepts.

READING ASSIGNMENT/HANDOUTS

1. "Right Brain/Left Brain Conference Handouts" shared by J. Thompson
2. "KSDE Report on Evaluation of Identification and Preassessment Procedures in Kansas" by S. Cooley, D. McVey and K. Barrett-Jones
3. "Drawing to Write" by Janet Olson
4. "Look, Mom-I'm in Print" by Sharyn Kane and Richard Keeton
5. "The Light Lady" article about Jan Parenteau and Kinaesthetic Imagery shared by Kay Martinez

VI. April 7, 1988, 10:30 am to 4:30 pm - 5.0 hours
April 8, 1988, 9:00 am to 4:30 pm - 7.5 hours
April 9, 1988, 9:00 am to 1:30 pm - 4.5 hours
17.0 hours of training

TOPIC: The Kansas Forum on Arts with Special Needs Individuals. Training focused on awareness, advocacy, and access to the arts with special needs children, youth and adults.

INSTRUCTORS/PRESENTERS:

- Norma Canner, ADTR, presented "An Interacting and Moving Experience with the Environment: Knowing and Feeling through Touch, Shape, Texture, Color and Sound" and supervised DRCs presentations.
- Rick Curry, S.J., PhD., presented "The Body as Instrument and Participatory Theatre Games", "Access to Communications: Transference of Theatre Skills to the Marketplace" and "Arts Advocacy".
- DRCs presented experiential related arts sessions with special needs students
  Toni Dort
  Joleen Macy Thompson
  Joleen Haffner
  Tammy Herl
  Kay Martinez
- DRCs presented case studies
  Bonnie Burnside
  Bobbie Koen
  Sherri Boese
- Maureen Craighill-Moran provided supervision and technical assistance to DRCs
- William C. Freeman provided supervision and technical assistance to DRCs

READING ASSIGNMENTS/HANDOUTS

1. "Newsletter of the National Theatre Workshop of the Handicapped"
2. "Using Related Arts to Enhance Learning" by Tamara Herl
3. "John: A Case for the Learning Disabled; Piano Lessons and the Mid-line Crisis" by Sherri Boese
4. "IEP Goals and Objectives for Randy" by Bonnie Burnside
5. "Studying Music's Role in Child Development" by Tom Cohen
6. "Stimulating Sounds and Vocalization through Body Movement and Rhythm with Hospitalized Children" by Norma Canner
7. "The Experience of Touch: Research Points to a Critical Role" by Daniel Goleman
8. "Dancing Shadows: Exploring Body Image and Developing Gross and Fine Motor Skills" by Kay Martinez

VII. May 6, 1988, 8:30 pm to 10:00 pm - 0.0 hours (optional)
May 7, 1988, 8:30 am to 5:30 pm - 9.0 hours
9.0 hours of training

22

TOPIC: Communication through Music. Training focused on the termination process, exploring through music and visual arts the difficult task of letting go and going forward.

INSTRUCTOR:
- *Ken Bruscia, PhD, RMT, CMT*

READING ASSIGNMENTS/HANDOUTS
1. "Portrait of the Child as a Young Artist" by Jacqueline Goodnow
2. "What Your Child's Art is Telling You" by Stewart Alter
3. Motivational Handouts on Creative Writing shared by Joleen Macy Thompson
4. George Latshaw Puppet Instructions shared by Tamara Herl

VIII. June 15, 1988, 8:30 am to 5:30 pm - 8.5 hours
June 16, 1988, 9:00 am to 5:00 pm - 8.0 hours
June 17, 1988, 9:00 am to 5:30 pm - 8.5 hours
June 18, 1988, 8:30 am to 4:30 pm - 8.0 hours
33.0 hours of training

TOPIC: Special Education Categorical Areas and How the Related Arts Can Impact Them. Training focused on the KARTS program, DRCs' future and all areas of special education the DRCs might be able to impact.

INSTRUCTORS:
- Raylene Heitman, Director of Lamb Early Childhood Preschool, on developmental approaches for arts in preschool
- Woody Houseman, PhD on gifted education and the arts value to enhancing learning
- Chuck Tyrrell on transitional community work settings for special needs children as they prepare to leave the public education system
- Nancy Bassett (Mann) on the value of the arts for deaf/blind children with a case study on a deaf/blind girl
- Floyd Hudson, PhD, provided a lecture and on-site visit to the University of Kansas Medical Center's Lab School for the Learning Disabled
- William C. Freeman, MA, ADTR, presented program closure through the movement process
- Placido A. Hoernicke EdD, on pre-vocational/vocational and transitions the arts can provide
- Frances E. Anderson, EdD, ATR, on research, literature review and how the KARTS program data can impact child and arts programming change
- Bonnie Rubinow, on marketing and professionalism for the teacher/consultant
- Pat Gallager, PhD, on "Photography Made Fun for All Children"
- Maureen Craighill-Moran, MA, program closure through a group clay process, "Making New Forms from Old" and final DRC evaluations

READING ASSIGNMENTS/HANDOUTS
1. "Characteristics of Persons with Disabilities", handout provided by VSA
2. "Marketing Yourself as a Consultant" by Bonnie Rubinow
3. "General Vocational Training Information and Work Samples Instructions" by Placido A. Hoernicke
4. "Least Restrictive Environment", KSDE handout
5. "A Clearing in the Field of Vision" by Lisa Harbatkin
6. "A Review of the Published Research Literature in Arts for the Handicapped" by Frances E. Anderson
7. "There's a Fly in Your Soup" by Tom Turpin
8. "Distinctive Competence: A Marketing Strategy for Survival" by Thomas Neil

THIRD YEAR SUMMARY OF KARTS TRAINING

October 23, 24, 1987	10.0 hours
November 13, 14, 1987	10.0 hours
December 4, 5, 1987	12.0 hours
January 17, 18, 1987	12.0 hours
February 26, 27, 1988	9.0 hours
April 7-9, 1988	17.0 hours
May 6, 7, 1988	9.0 hours
June 15-18, 1988	33.0 hours
	112.0 hours of training

THREE YEARS TOTAL HOURS OF TRAINING

FIRST YEAR	100.00 hours
SECOND YEAR	160.75 hours
THIRD YEAR	112.00 hours
	372.75 hours of training

Example

Certificate of Completion

Kansas Arts Resource Training and the Kansas State Department of Education

recognizes

Toni Dort-Fenn, MA

as having successfully completed an advanced comprehensive personnel development training program in arts with the handicapped. Training included over 372 hours of monthly arts related seminars, as well as technical assistance, supervision and completion of established minimum training competencies over a period of three years. This certificate attests to, and recognizes, Toni Dort-Fenn, MA involvement in, and completion of, a unique high quality training program to integrate arts related services into programs for individuals with handicaps.

Maureen Craighill-Moran
Projects Coordinator

Placido A. Hoernicke
Project Evaluation Committee Chair

William Freeman
Project Director

James E. Marshall
Director, Special Education Administration

Sharon E. Freden
Assistant Commissioner, Education Service

Lee Droegemueller
Commissioner of Education

FINANCIAL STATUS REPORT

(Short Form)

(Follow instructions on the back)

1. Federal Agency and Organizational Element to Which Report is Submitted US Department of Education Office of Sp. Ed. & Rehab. Services Personnel Prep for the Ed of the Handicapped	2. Federal Grant or Other Identifying Number Assigned By Federal Agency G008530251	OMB Approval No. **0348–0039** 29-R0218	Page 1	of 1 pages

3. Recipient Organization (Name and complete address, including ZIP code)

Kansas State Department of Education, Special Education Administration
120 East Tenth, Topeka, KS 66612

4. Employer Identification Number 48-602-9925	5. Recipient Account Number or Identifying Number Project #029JH70022	6. Final Report ☒ Yes ☐ No	7. Basis ☒ Cash ☐ Accrual

8. Funding/Grant Period (*See instructions*) From: (Month, Day, Year) 10/1/85	To: (Month, Day, Year) 12/31/88*	9. Period Covered by this Report From: (Month, Day, Year) 10/1/87	To: (Month, Day, Year) 12/31/88 *

10. Transactions: *(a 90 day no-cost extension was granted 8/26/88)	I Previously Reported	II This Period	III Cumulative
a. Total outlays Include indirect cost 1st yr 64,742.00 2nd yr 78,958.00 3rd yr 87,960.00	$143,700.00	$87,960.00	$231,660.00
b. Recipient share of outlays	0.00	0.00	0.00
c. Federal share of outlays	$143,700.00	$87,960.00	$231,660.00
d. Total unliquidated obligations			0.00
e. Recipient share of unliquidated obligations			0.00
f. Federal share of unliquidated obligations			0.00
g. Total Federal share *(Sum of lines c and f)*			$231,660.00
h. Total Federal funds authorized for this ~~funding~~ grant period			87,960.00
i. Unobligated balance of Federal funds *(Line h minus line g)*			*$143,700.00

11. Indirect Expense

a. Type of Rate *(Place "X" in appropriate box)* ☐ Provisional ☐ Predetermined ☒ Final ☐ Fixed

	b. Rate	c. Base	d. Total Amount	e. Federal Share
3rd Yr.	8%	$ 81,444.00	$ 6,516.00	$ 6,516.00
Total Grant	8%	$214,499.00	$17,160.00	$17,160.00

12. *Remarks: Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation.* *Line item 10(i) was expended in the previous two funding periods. All federal dollars for this project have been expended. See attached financial reports from 1985, 1986, 1987, 1988.

13. Certification: **I certify to the best of my knowledge and belief that this report is correct and complete and that all outlays and unliquidated obligations are for the purposes set forth in the award documents.**

Typed or Printed Name and Title Gilbert Kemnitz, Director, KSDE Agency Budgeting & Programs	Telephone (Area code, number and extension) 913/296-3263
Signature of Authorized Certifying Official Gilbert Kemnitz	Date Report Submitted

Previous Editions not Usable

Standard Form 269A (REV 4-88)
Prescribed by OMB Circulars A-102 and A-110

Report prepared & submitted by
Maureen Craighill-Moran, Coordinator

Maureen Craighill-Mor date 12/13/88

FINANCIAL STATUS REPORT

(Short Form)

Please type or print legibly. The following general instructions explain how to use the form itself. You may need additional information to complete certain items correctly, or to decide whether a specific item is applicable to this award. Usually, such information will be found in the Federal agency's grant regulations or in the terms and conditions of the award. You may also contact the Federal agency directly.

Item Entry Item Entry

1, 2 and 3. Self-explanatory.

4. Enter the employer identification number assigned by the U.S. Internal Revenue Service.

5. Space reserved for an account number or other identifying number assigned by the recipient.

6. Check *yes* only if this is the last report for the period shown in item 8.

7. Self-explanatory.

8. Unless you have received other instructions from the awarding agency, enter the beginning and ending dates of the current funding period. If this is a multi-year program, the Federal agency might require cumulative reporting through consecutive funding periods. In that case, enter the beginning and ending dates of the grant period, and in the rest of these instructions, substitute the term "grant period" for "funding period."

9. Self-explanatory.

10. The purpose of columns, I, II and III is to show the effect of this reporting period's transactions on cumulative financial status. The amounts entered in column I will normally be the same as those in column III of the previous report in *the same funding period*. If this is the first or only report of the funding period, leave columns I and II blank. If you need to adjust amounts entered on previous reports, footnote the column I entry on this report and attach an explanation.

10a. Enter total program outlays less any rebates, refunds, or other credits. For reports prepared on a cash basis, outlays are the sum of actual cash disbursements for direct costs for goods and services, the amount of indirect expense charged, the value of in-kind contributions applied, and the amount of cash advances and payments made to sub-recipients. For reports prepared on an accrual basis, outlays are the sum of actual cash disbursements for direct charges for goods and services, the amount of indirect expense incurred, the value of in-kind contributions applied, and the net increase or decrease in the amounts owed by the recipient for goods and other property received, for services performed by employees, contractors, subgrantees and other payees, and other amounts becoming owed under programs for which no current services or performances are required, such as annuities, insurance claims, and other benefit payments.

10b. Self-explanatory.

10c. Self-explanatory.

10d. Enter the amount of unliquidated obligations, including unliquidated obligations to subgrantees and contractors.

Unliquidated obligations on a cash basis are obligations incurred, but not yet paid. On an accrual basis, they are obligations incurred, but for which an outlay has not yet been recorded.

Do not include any amounts on line 10d that have been included on lines 10a, b or c.

On the final report, line 10d must be zero.

10e, f, g, h and i. Self-explanatory.

11a. Self-explanatory.

11b. Enter the indirect cost rate in effect during the reporting period.

11c. Enter the amount of the base against which the rate was applied.

11d. Enter the total amount of indirect costs charged during the report period.

11e. Enter the Federal share of the amount in 11d.

Note: If more than one rate was in effect during the period shown in item 8, attach a schedule showing the bases against which the different rates were applied, the respective rates, the calendar periods they were in effect, amounts of indirect expense charged to the project, and the Federal share of indirect expense charged to the project to date.

KANSAS ARTS RESOURCE TRAINING SYSTEM 3rd Year Final Report

FINANCIAL STATUS REPORT

(Follow instructions on the back)

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT TO WHICH REPORT IS SUBMITTED: US Department of Education/AMPS
Special Education & Rehabilitation/Personnel Prep.

2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER: G008530 251

OMB Approved No. 80-RO180
29-R0218

PAGE 1 OF 1 PAGES

3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code)
Kansas State Department of Education
Division of Special Education
120 East 10th
Topeka, KS 66612-1103

4. EMPLOYER IDENTIFICATION NUMBER: 48-602-9925

5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER: Project #029JH70022

6. FINAL REPORT ☒ YES ☐ NO

7. BASIS XX CASH ☐ ACCRUAL

8. PROJECT/GRANT PERIOD (See instructions) FROM (Month, day, year) Oct. 1, 1985 TO (Month, day, year) *Dec. 31, 19[illegible]

9. PERIOD COVERED BY THIS REPORT FROM (Month, day, year) Oct. 1,1987 TO (Month, day, year) * Dec. 31 1988

10. STATUS OF FUNDS

PROGRAMS/FUNCTIONS/ACTIVITIES ►	(a) Personnel	(b) Fringe Benefits	(c) Personnel Travel	(d) Equipment	(e) Supplies	(f) Other	TOTAL (g)
a. Net outlays previously reported	$ 69,369.00	$ 12,513.00	$ 11,888.00	$ 821.00	$ 2,417.00	$ 36,047.00	$ 133,055.00
b. Total outlays this report period	47,669.00	6,557.00	4,103.00	0.	2,021.00	21,094.00	81,444.00
c. *Less:* Program income credits	0.	0.	0.	0.	0.	0.	0.
d. Net outlays this report period (*Line b minus line c*)	47,669.00	6,557.00	4,103.00	0.	2,021.00	21,094.00	81,444.00
e. Net outlays to date (*Line a plus line d*)	117,038.00	19,070.00	15,991.00	821.00	4,438.00	57,141.00	214,499.00
f. *Less:* Non Federal share of outlays	0.	0.	0.	0.	0.	0.	0.
g. Total Federal share of outlays (*Line e minus line f*)	117,038.00	19,070.00	15,991.00	821.00	4,438.00	57,141.00	214,499.00
h. Total unliquidated obligations	0.	0.	0.	0.	0.	0.	0.
i. *Less:* Non-Federal share of unliquidated obligations shown on line h	0.	0.	0.	0.	0.	0.	0.
j. Federal share of unliquidated obligations	0.	0.	0.	0.	0.	0.	0.
k. Total Federal share of outlays and unliquidated obligations for 3rd year	47,669.00	6,557.00	4,103.00	0.	2,021.00	21,094.00	81,444.00
l. Total cumulative amount of Federal funds authorized for 3rd year	* 47,670.00	* 6,586.00	* 4,055.00	* 0.	* 2,028.00	* 21,105.00	* 81,444.00
m. Unobligated balance of Federal funds	+1.00	+29.00	(-48.00)	0.	+7.00	+11.00	0.

11. INDIRECT EXPENSE For 3rd Year
a. TYPE OF RATE (Place "X" in appropriate box) ☐ PROVISIONAL ☐ PREDETERMINED ☒ FINAL ☐ FIXED
b. RATE 8% of direct cost
c. BASE $81,444.00
d. TOTAL AMOUNT $6,516.00
e. FEDERAL SHARE $6,516.00

12. REMARKS: Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation
*a 90 day no-cost extension was granted on 8/26/88.
Total indirect for 3 years 8% X $214,499 = $17,160.00

13. CERTIFICATION
I certify to the best of my knowledge and belief that this report is correct and complete and that all outlays and unliquidated obligations are for the purposes set forth in the award documents. Prepared & submitted by:
Maureen Craighill-Moran
Program Coordinator Maureen Craighill

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL

TYPED OR PRINTED NAME AND TITLE: Gilbert Kemnitz,Director Agency Budgeting & Programs

DATE REPORT SUBMITTED

TELEPHONE (Area code, number and extension): 913/296-32 63

269 (10) STANDARD FORM 269 (7-76)

BEST COPY AVAILABLE

KARTS 2nd year

FINANCIAL STATUS REPORT

(Follow instructions on the back)

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT TO WHICH REPORT IS SUBMITTED: U.S. Department of Education/AMPS Special Educ. and Rehabilitation/Personnel Preparation

2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER: G008530251

OMB Approved No. 80-R0180 29-R0218

PAGE 1 OF 1 PAGES

3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code)
Kansas State Department of Education
Division of Special Education
120 East 10th
Topeka, KS 66612-1103

4. EMPLOYER IDENTIFICATION NUMBER: 48-602-9925

5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER: Project #029KH5051

6. FINAL REPORT ☐ YES ☒ NO

7. BASIS ☒ CASH ☐ ACCRUAL

8. PROJECT/GRANT PERIOD (See instructions)
FROM (Month, day, year): October 1, 1985
TO (Month, day, year): September 30, 1988

9. PERIOD COVERED BY THIS REPORT
FROM (Month, day, year): October 1, 1986
TO (Month, day, year): September 30, 1987

10. STATUS OF FUNDS

PROGRAMS/FUNCTIONS/ACTIVITIES ►	(a) Personnel	(b) Fringe Benefits	(c) Personnel Travel	(d) Equipment	(e) Supplies	(f) Other	TOTAL (g)
a. Net outlays previously reported	$ 30,613.85	$ 5,634.54	$ 3,977.50	$ 821.00	$ 1,596.84	$ 17,302.27	(1st yr direct cos $ 59,946.00
b. Total outlays this report period	38,755.42	6,878.47	7,910.66	0.00	819.67	18,745.14	(2nd yr direct cost 73,109.36
c. *Less*: Program Income credits	0.00	0.00	0.00	0.00	0.00	0.00	0.00
d. Net outlays this report period (*Line b minus line c*)	38,755.42	6,878.47	7,910.66	0.00	819.67	18,745.14	73,109.36
e. Net outlays to date (*Line a plus line d*)	69,369.27	12,513.01	11,888.16	821.00	2,416.51	36,072.41	133,055.36
f. *Less*: Non Federal share of outlays	0.00	0.00	0.00	0.00	0.00	0.00	0.00
g. Total Federal share of outlays (*Line e minus line f*)	69,369.27	12,513.01	11,888.16	821.00	2,416.51	36,072.41	133,055.36
h. Total unliquidated obligations	0.00	0.00	0.00	0.00	0.00	0.00	0.00
i. *Less*: Non Federal share of unliquidated obligations shown on line h	0.00	0.00	0.00	0.00	0.00	0.00	0.00
j. Federal share of unliquidated obligations	0.00	0.00	0.00	0.00	0.00	0.00	0.00
k. Total Federal share of outlays and unliquidated obligations for 2nd year	38,755.42	6,878.47	7,910.66	0.00	819.67	18,745.14	73,109.36*
l. Total cumulative amount of Federal funds authorized for 2nd year	38,756.00	6,883.00	7,910.66	0.00	816.20	18,752.14	73,118.00 (Left after 2nd yr's total direct cost)
m. Unobligated balance of Federal funds	+ .58	+ 4.53	0.00	0.00	-3.47	+ 7.00	+ 8.64

11. INDIRECT EXPENSE
a. TYPE OF RATE (Place "X" in appropriate box) ☐ PROVISIONAL ☒ PREDETERMINED ☐ FINAL ☐ FIXED
b. RATE: 8% of direct cost
c. BASE: N/A
d. TOTAL AMOUNT: $5,848.75
e. FEDERAL SHARE: $5,848.75

12. REMARKS: *Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation.* *

13. CERTIFICATION
I certify to the best of my knowledge and belief that this report is correct and complete and that all outlays and unliquidated obligations are for the purposes set forth in the award documents.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL: Gilbert Kemnitz

TYPED OR PRINTED NAME AND TITLE: Gilbert Kemnitz
Director, Agency Budgeting & Program Accounting

DATE REPORT SUBMITTED: 3/1/88

TELEPHONE (Area code, number and extension): 913/296-3263

269-102 *Total direct and indirect of 2nd year = $78,958.11 Spent out of $78,968.00 allocated and sent to ESU for sole source contract. Maureen Campbell-Mar, KARTS Coordinat

STANDARD FORM 269 (7-76)

KARTS 1st year

FINANCIAL STATUS REPORT

(Follow instructions on the back)

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT TO WHICH REPORT IS SUBMITTED	U.S. Department of Education - AMPS Speical Education & Rehabilitation/Perrsonnel Preparation
2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER	G008530251
OMB Approved No. 80-RO180	29-R0218
PAGE 1 OF 1 PAGES	
3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code)	Kansas State Department of Education Special Education Administration 120 East Tenth Topeka, Kansas 66612
4. EMPLOYER IDENTIFICATION NUMBER	48-602-9925
5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER	Project #029KH5051
6. FINAL REPORT	☐ YES ☒ NO
7. BASIS	☒ CASH ☐ ACCRUAL
8. PROJECT/GRANT PERIOD (See instructions) FROM (Month, day, year)	October 1, 1985
TO (Month, day, year)	September 30, 1986
9. PERIOD COVERED BY THIS REPORT FROM (Month, day, year)	October 1, 1985
TO (Month, day, year)	September 30, 1986

10

STATUS OF FUNDS

PROGRAMS/FUNCTIONS/ACTIVITIES ►	(a) PERSONNEL	(b) FRINGE BENEFITS	(c) PERSONNEL TRAVEL	(d) EQUIPMENT	(e) SUPPLIES	(f) OTHER	TOTAL (g)
t outlays previously reported	$ 0	$ 0	$ 0	$ 0	$ 0	$ 0	$ 0
Total outlays this report period	30,613.85	5,634.54	3,977.50	821.00	1,596.84	17,302.27	59,946.00
c. *Less:* Program income credits	0	0	0	0	0	0	0
d. Net outlays this report period *(Line b minus line c)*	30,613.85	5,634.54	3,977.50	821.00	1,596.84	17,302.27	59,946.00
e. Net outlays to date *(Line a plus line d)*	30,613.85	5,634.54	3,977.50	821.00	1,596.84	17,302.27	59,946.00
f. *Less:* Non-Federal share of outlays	0	0	0	0	0	0	0
g. Total Federal share of outlays *(Line e minus line f)*	30,613.85	5,634.54	3,977.50	821.00	1,596.84	17,302.27	59,946.00
otal unliquidated obligations	0	0	0	0	0	0	0
Less: Non-Federal share of unliquidated obligations shown on line h	0	0	0	0	0	0	0
i Federal share of unliquidated obligations	0	0	0	0	0	0	0
k. Total Federal share of outlays and unliquidated obligations	30,613.85	5,634.54	3,977.50	821.00	1,596.84	17,302.27	59,946.00
l. Total cumulative amount of Federal funds authorized	30,613.00	5,635.00	3,978.50	821.00	1,603.00	17,296.00	* PLUS 59,946.00 INDIRECT
m. Unobligated balance of Federal funds	(.85)	.46	.50	0	6.16	(6.27)	0

11. INDIRECT EXPENSE	a. TYPE OF RATE (Place "X" in appropriate box) ☐ PROVISIONAL ☒ PREDETERMINED ☐ FINAL ☐ FIXED			
	b. RATE	c. BASE	d. TOTAL AMOUNT	e. FEDERAL SHARE
	8%	N/A	*4796.00	4796.00

12. REMARKS: Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation.

13. CERTIFICATION

I certify to the best of my knowledge and belief that this report is correct and complete and that all outlays and unliquidated obligations are for the purposes set forth in the award documents.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL: Gilbert G Kemnitz

DATE REPORT SUBMITTED: 11/29/86

TYPED OR PRINTED NAME AND TITLE: Gilbert Kemnitz Director Agency Budgeting and Programs

TELEPHONE (Area code, number and extension): 913/296-3263

269-102

STANDARD FORM 269 (7-76)
Prescribed by Office of Management and Budget
Cir. No. A-110

Sherry Cook, ESU Endowment Accountant

25

PRELIMINARY (1st 1/2) KARTS

FINANCIAL STATUS REPORT

(Follow instructions on the back)

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT TO WHICH REPORT IS SUBMITTED: U.S. Department of Education - AMPS
Special Education & Rehabilitation/Personnel Preparation

2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER: G008530251

OMB Approved No. 80-RO180 29-RO218

PAGE OF PAGES

3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code)

Kansas State Department of Education
Special Education Administration
120 East Tenth
Topeka, KS 66612

4. EMPLOYER IDENTIFICATION NUMBER: 48-602-9925

5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER: Project #029KH5051

6. FINAL REPORT: ☐ YES ☒ NO

7. BASIS: ☒ CASH ☐ ACCRUAL

8. PROJECT/GRANT PERIOD (See instructions): FROM (Month, day, year) October 1, 1985 TO (Month, day, year) September 30, 1986

9. PERIOD COVERED BY THIS REPORT: FROM (Month, day, year) October 1, 1985 TO (Month, day, year) June 30, 1986

10. STATUS OF FUNDS

PROGRAMS/FUNCTIONS/ACTIVITIES ►	(a) Personnel	(b) Fringe Benefits	(c) Personnel Travel	(d) Equipment	(e) Supplies	(f) Other	TOTAL (g)
a. Net outlays previously reported	$ - 0 -	$ - 0 -	$ - 0 -	$ - 0 -	$ - 0 -	$ - 0 -	$ - 0 -
b. Total outlays this report period	17,983.00	3,194.27	3,234.17	821.00	1,098.61	7,163.84	33,494.89
c. *Less:* Program income credits	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -
d. Net outlays this report period (*Line b minus line c*)	17,983.00	3,194.27	3,234.17	821.00	1,098.61	7,163.84	33,494.89
e. Net outlays to date (*Line a plus line d*)	17,983.00	3,194.27	3,234.17	821.00	1,098.61	7,163.84	33,494.89
f. *Less:* Non-Federal share of outlays	- 0	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -
g. Total Federal share of outlays (*Line e minus line f*)	17,983.00	3,194.27	3,234.17	821.00	1,098.61	7,163.84	33,494.89
h. Total unliquidated obligations	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -
i. *Less:* Non-Federal share of unliquidated obligations shown on line h	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -
j. Federal share of unliquidated obligations	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -	- 0 -
k. Total Federal share of outlays and unliquidated obligations	17,983.00	3,194.27	3,234.17	821.00	1,098.61	7,163.84	33,494.89
l. Total cumulative amount of Federal funds authorized	32,080.00	5,039.00	3,500.00	821.00	1,276.00	17,230.00	59,946.00
m. Unobligated balance of Federal funds	14,097.00	1,844.73	265.83	- 0 -	177.39	10,066.16	26,451.11 (*$4,796.00)

11. INDIRECT EXPENSE

a. TYPE OF RATE (*Place "X" in appropriate box*) ☐ PROVISIONAL ☒ PREDETERMINED ☐ FINAL ☐ FIXED

b. RATE	c. BASE	d. TOTAL AMOUNT	e. FEDERAL SHARE
8%	N/A	*$ 4,796.00	*$4,796.00

12. REMARKS: *Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation.*

Submitted with third year Continuation Grant prior to first year's final report, includes only first nine (9) months of project.

13. CERTIFICATION

I certify to the best of my knowledge and belief that this report is correct and complete and that all outlays and unliquidated obligations are for the purposes set forth in the award documents.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL

DATE REPORT SUBMITTED: 8/29/86

TYPED OR PRINTED NAME AND TITLE: William C. Freeman, KARTS Director

TELEPHONE (Area code, number and extension): (316) 343-1200 X5823

269-102

STANDARD FORM 269 (7-76)
Prescribed by Office of Management and Budget
Cir. No. A-110

KANSAS ARTS RESOURCE TRAINING SYSTEM
(KARTS)

EVALUATION REPORT ON THE THIRD YEAR OF KARTS

Prepared by

Frances E.Anderson, Ed.D.,ATR
Professor of Art
Illinois State University

December 20,1988

FEB 16 1989

KANSAS ARTS RESOURCE TRAINING SYSTEM (KARTS)

EVALUATION REPORT ON THE THIRD YEAR OF KARTS

Prepared by

Frances E.Anderson, Ed.D.,ATR
Professor of Art
Illinois State University

December 20,1988

Abstract

During this final year of training the DRCs received 112 hours of instruction by way of 19 instructional days and 17 different workshops. Five of these workshops over 10 days provided the DRCs with opporunities for direct training in giving professional presentations. With only one exception there was a constant steady pattern of increase in the Process Measures after DRC training over all the workshops and training sessions during the third year of KARTS. The range was from a score of zero increase on Ability to Internalize the Process (Learning Disabilities Workshop-June 16) to a high of 59% on Knowledge Level of Workshop Topic- (Art of Body Movement and Drama in the Classroom-November 13 and 14,1987). The average increase after training for each item on the Process Measures for each workshop was at least 13.2%.

The 9 workshops that had content measures showed steady increases in DRC posttest scores that ranged from none to 100%. In only two instances were there decreases in the DRCs Posttest scores (one DRC on the Gifted Education Test-June 15, 1988 and one DRC on the Learning Disabilities Test on June 16, 1988). The average increase for the DRCs on the Workshop Content Assessment Posttests was 46.5%! (And this mean score includes the 2 minus scores cited above).

These "hard figures" substantiate the more subjective assessments made by the KARTS Director, Mr. William Freeman, the KARTS Coordinator, Ms. Craighill-Moran, Dr. Nancy Brooks-Schmitz, the third party evaluator, and the 5 member evaluation panel of experts. The DRCs themselves reinforced the "quality training aspects" of the KARTS project in their own final evaluations. They perceived the major strengths of the KARTS program as:

1. In-depth hands on training with "the experts".

2. The opportunity to receive training over an extended 3 year period that was definately "in depth".

3. Personal and professional growth as a result involvement with the arts.

4. Increased special education training and hands on experience with students who had a variety of handicapping conditions.

5. An increased understanding of the power of the arts and how they can be interrelated.

6. The development of a network of like-minded persons who are committed to the arts for special needs persons.

Several issues that limited some aspects of the KARTS project were also discussed and suggestions for modifying the model were made. Clearly the in depth, quality aspect of training in the arts and in fine tuning these skills in working with handicapped students has been achieved. Additionally, there is now a professionally trained cadre of experts strategically located across the state of Kansas.

The success and uniqueness of the KARTS program has been due to the use of: "the experts" for training; the multilevel, multifaceted evaluation strategy used throughout; the strong abilities and commitment of the Coordinator, Ms. Maureen Craighill Moran and the Director, Mr. William Freeman; and the dedication of the DRCs that "hung in there" for the three year stretch. It was the exceptional talents of Ms. Craighill Moran, spurred on by Mr. Freeman's **commitment to excellence** and professionalism that enabled a **herculean project such as KARTS to succeed.**

KANSAS ARTS RESOURCE TRAINING SYSTEM
(KARTS)

EVALUATION REPORT ON THE THIRD YEAR OF KARTS

Prepared by

Frances E.Anderson, Ed.D.,ATR
Professor of Art
Illinois State University

December 20,1988

INSTRUMENTATION

Evaluation instruments used included both formal assessment tools, informal observations by nationally recognized arts, evaluation, and special education specialists, subjective assessments by the DRCs themselves, and photographic and video documentation. Examples of all formal assessment tools are included in the appendix of this report. A brief description of each tool will be included here.

Workshop Participant Evaluation Form (WPE): This form consists of 16 forced choice and open ended items. It poses questions about the workshop objectives, materials, staff, needs, structure, media, future needs, time, methods, pacing of instruction, learning climate, scheduling, usefulness of information, reasons for attendance, and overall assessment of the workshop. This form was used for all workshops.

Needs Assessment-Pre and Post Workshop Training (NA): A needs assessment was developed to identify existing expertise of DRCs in special education, art, music, movement, drama/storytelling (both personally and professionally), problems in teaching the arts to students with specific handicapping conditions, and rank ordering of identified needs for training. At the end of all the workshop training for the year, a post needs assessment was administered. This form included the same kinds of items as the pre needs assessment, but also included questions about the personal and professional usefulness of each workshop the DRCs attended. The post needs assessment also asked DRCs to report if they had increased their levels of expertise in specific arts forms and in working with specific handicapped populations. A summary of responses on the post needs assessment is included in the appendix of this report.(See the final report for KARTS, Year One, and Year Two for the results of the needs assessment from the first and second year of training.) Responses to the needs assessment will be discussed in detail later in this report.

Unobtrusive Measures:(UM) There were two unobtrusive measures developed for KARTS. The first (Unobtrusive Observation Notes) included open ended questions about the physical set up, beginnings of the presentations, participant response to the material, the quality of performance/work produced, group process, emergent problems, nonverbal indicators from participants as to response/comfort level and nonverbal indicators from presenter as to level of expertise and quality of response of the group. The second was a forced choice 23 item questionnaire (called the Worshop Presenter Form (WP)) that was developed for the presenter to assess the quality of the participants' participation in the workshop. The second measure was first used during the evaluator's site visit in February, 1987. This year the WP was used in the October and November DRC presentations/training sessions.

Workshop Content Assessment (WCA): Tests of workshop content were developed for the following workshops: Sanville-Drama in the Classroom, Nov. 1987; Gifted Education, June,1988; Work Transition, June, 1988; Early Childhood, June, 1988; Learning Disabilities, June, 1988; Hoernicke-Prevocational/Vocational Arts, June,1988; Anderson-Literature Review, June, 1988; Rubinow-Marketing Yourself, June, 1988; Gallagher-Photography, June, 1988. These were given immediately before and after these workshops. Copies of these assessment tools may be found in the appendix.

Process Measures (PM): A measure of artistic process was developed to be used in concert with the content assessment tools. This PM consists of 52 forced choice items assessing the workshop experience including pre and post skill levels, commitment to the arts form, internalization of the artistic process, flexibility, ability to improvize, problem solving ability in the arts form, and transference of art skill mastery to use in the classroom. In an effort to streamline the evaluation tools used, 10 items from the original 52 items were used this final year only. These are the same 10 items that have been reported and analyzed throughout all three years of the KARTS project. A copy of this PM (both the long and shortened form) and summaries of DRC responses on this form for the workshops may be found in the appendix of this report.

Workshop for Teachers (WT): A three page form containing items related to the background of workshop participants their prior experience in attending workshops for arts with handicapped persons, and forced choice items related to the quality of the workshop, relevance to classroom use of materials, and level of skill development. The WT was used in the training session held in October, 1987; November, 1987; December, 1987; and January, 1988; to individually evaluate the DRCs in their professional presentations.

Workshop Participant Form (WP): A brief two page form enables a presenter to assess the physical setup and the quality of the participant's responses to the material presented during a workshop. This was first used during the February, 1987 evaluations by the DRCs.

EVALUATIONS OF DRCS BY OTHER EXPERTS

Site Visit

One site visit was made by the evaluator. This was a three day visit from June 15-June 18th, 1988. During this visit the DRCs had their final three days of training and a final closing session. During this site visit, the evaluator did a final observational assessment of the DRCs and their efforts.

During the site visit the third party evaluator noted that each DRC observed had made gains in the past year in their ability to communicate, to make clear, informative, professional presentations. The DRCs were much better able to handle the give and take that comes in a session that dealt with issues on many levels including in depth emotional issues.

External Experts

Two evaluations were made of the DRCs by external experts. One was done by Dr. Nancy Brooks-Schmitz. Dr. Brooks-Schmitz is a movement specialist and head of the Arts Education Department at Columbia University. She based her evaluations on videotaped presentations made by each DRC in June, 1986 and in April 1988. This report is included in its entirety in the appendix. Briefly based on these observations, each DRC made gains in their presentation skills and in their grasp of multiple arts modalities as modes to reach and instruct and remediate the problems of special learners. The DRCs reported making the most gains were: Sherri Austin Boese, Kay Martinez and Bonnie Burnside.

Evaluation Panel

A panel of 5 representatives from different areas of special education involvement and also geographically representative of the state of Kansas formed an evaluation committee to assess the DRCs. The panel consisted of the following: a Special Education Professor and professional sculptor from Ft. Hays University, the Superintendent of the Kansas State School for the Visually Handicapped, the Director of Special Education for a South Central District of the State of Kansas and president of the Kansas Association of Special Education Administration, a special education teacher of TMH and SMH visually handicapped children, and a parent of a special needs child. This panel reviewed all the evaluation materials of each DRC and made final recommendations as to whether the DRCs had completed all aspects of the training and to what level this completion had occurred. Copies of individual reports from this committee are included in the appendix of this report. In each case a certificate of completion was recommended. Those who were singled out for especially outstanding work and growth in skills were: Sherri Austin Boese, Bonnie Burnside and Kay Martinez.

Report of Project Coordinator on DRCs

The Karts Project Coordinator, Ms. Maureen Craighill-Moran was also asked to provide a summary of the major areas of growth which she had observed in the DRCs over the tenure of the project. In every case substantial growth was noted in terms of both the attainment of professional skills and competencies as well as personal growth. Most notable growth was observed in the following DRCs; Sherrie Austin Boese, Bonnie Burnside, Kay Martinez and Joleen Thompson. Another index of success is that two DRCs (Sherri Boese and Bobbie Koen) have taken over the direction of the state wide Very Special Arts Programs.

EVALUATION DATA FROM THE WORKSHOPS FOR THE THIRD YEAR

Curriculum Development Through Interactive Arts. October 23 and 24, 1987 SE Statewide In-service held at Brick Mountain Art Center, Arcadia, KS.

Workshop Content Assessment (WCA)

There was no WCA developed for this workshop material.

Workshop Participant Evaluation Form (WPE)

Post workshop evaluations (WPE) of this workshop indicated the presenters were thorough (13), the objectives were clear (13 yes-no.0), the materials fit the objectives (13), the structure, media and supplies were adequate (13) and 11 felt the workshop was excellent or very good(2 left item blank); 10 felt the information would be either extremely useful or very useful (3 left the item blank). Thirteen participants completed this form.

Unobtrusive Measures (UM)

The unobtrusive measures of the workshop indicated that the group worked well together and were eager to have their information presented. This was the first scheduled presentation of the new KARTS training year. While the DRCs were nervous and somewhat overstructured at the beginning, they relaxed in the afternoon and they were well received by the participants. This experience in which the DRCS made their presentations provided needed experience and "confidence building" for them as they move toward their goals of being Related Arts Consultants.

Visual arts presentations were given by Haffner, Herl and Loveless, music presentations were given by Boese, and Dort (Fenn) (T. Dort got married halfway through the year and will be referred to in the rest of this report by her married name), storytelling/drama presentations were given by Koen and Thompson and movement presentations were made by Burnside and Martinez. In each instance there was excellent development of IEP plans as a result of the workshops.

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed. This measure was very helpful in quantifying important "process" issues and was utilized during the first two training years. While there were NO monies for either the development or the assessment of this instrument, 10 of the most pertinent items were utilized during this third year and will be summarized here.

Knowledge level of Art Topic of Workshop
(Numbers after responses are the total number checking this item).

BEFORE
Low (1) Moderate (2) High (6)
Score=23

AFTER
Low (0) Moderate (2) High (7)
Score=25
Percent Increase=8%

Personal Commitment To Art Form

BEFORE
None (0) Small (0) Average (0) Above Aver.(5) High (4)
Score=40

AFTER
None (0) Small (0) Average (0) Above Aver. (2) High (7)
Score=43
Percent Increase=6%

Ability To Internalize Process

BEFORE
None Existant(0) Low (0) Aver.(0) Above Aver.(8) High (1)
Score=29

AFTER
None Existant(0) Low (0) Aver.(0) Above Aver.(3) High (6)
Score=42
Percent Increase=30%

Feelings of Empowerment

BEFORE
None Existant(0) Low (0) Aver.(4) Above Aver.(3) High (2)
Score=34

AFTER
None Existant(0) Low (1) Aver.(0) Above Aver.(4) High (4)
Score=38
Percent Increase=10%

Problem Solving Ability

BEFORE
Zero (0) Low (1) Aver.(1) Above Aver.(6) High (1)
Score= 28

AFTER
Zero (0) Low (0) Aver.(2) Above Aver.(1) High (6)
Score= 43
Percent Increase=34%

Workshop for Teachers form (WT)

Nine participants completed this form. One stated that this was the first time he/she had attended a workshop for arts with the handicapped, 6 reported that they had attended 3 other similar workshops and one reported having attended 7 or more similar workshops.

(Numbers in brackets reflect the actual numbers responding to items). Awareness in the arts increased either somewhat(3) or greatly (6). New arts skills were provided either somewhat (5) or greatly (4). The applicability to classroom use of the material was either somewhat(2) or a great deal (7). Two felt the content was somewhat clear and 7 felt it was very clear. All felt the environs were highly stimulating and 8 felt that questions and opinions were encouraged. All felt the presenters were knowledgeable in the content areas. Seven felt the materials were explained at an appropriate level for understanding while 2 felt this was at a moderate level.

All felt the presenters helped them plan arts activities for their students and all felt that they had been given specific help and guidelines for developing their own arts experiences. Seven felt that they had been given ideas to use in teaching other subjects through the arts(one did not and one was uncertain). All felt they had been given specific lessons and demonstrations of how to use the arts with the disabled. All felt they had increased their own skill level and all felt the purpose of the arts activities were clear. All also felt they had used the arts themselves to create unique personal products. The level of skill in the arts beforehand was: low(3), moderate(3) and high(3). After the workshop they felt their level of skill was;

moderate (5), or high (4).

Six felt their purposes in attending were completely met (3 reported partial attainment of their goals). Six felt the workshop was extremely valuable. Five either definitely planned to attend another workshop like this in the future and also definately felt they would use the arts as a part of their teaching as a result of the workshop.

Workshop Participant Form (WP)

The WP forms generally reflected similar observations of the participants by the DRC presenters. The group was attentive, willing to participate and expressed a willingness to explore additional materials related to the topics covered (see appendix for specific tallies).

The Art of Body Movement with B. Mettler and Drama for the Classroom with P. Sanville-North West and North Central Statewide Seminar held at Lindsborg, KS at Bethany College, November 13 and 14, 1987.

Workshop Participant Evaluation Form

The DRCs' and other participant's evaluations(WPE) of the workshop indicated that the objectives were clear(15); that the presenter was thorough (13) and that their needs were met(14). All felt the media and learning aids were appropriate and that the learning climate was supportive. All felt the workshop was a supportive learning climate. Eleven felt the workshop material was useful to a good or great extent and 3 felt it was somewhat useful. The workshop was rated as excellent by 11, and good by 1. A summary of responses is included in the appendix.

Workshop Content Assessment (WCA)

A 10 item questionnaire with mostly open-ended questions was used a pre/post an assessment of content.

Boese scored a 45 on the pretest and a 54 on the posttest resulting in a gain of 16 percent.

Burnside scored a 33 on the pretest and a 49 on the posttest resulting in a gain of 32 percent.

Fenn scored a 32 on the pretest and a 42 on the posttest resulting in a gain of 23 percent.

Koen scored a 30 on the pretest but did not turn in a posttest.

Haffner scored a 37 on the pretest and a 54 on the posttest resulting in a gain of 31 percent.

Herl scored a 25 on the pretest and a 40 on the posttest resulting in a gain of 37 percent.

Loveless scored a zero on the pretest but did not turn in a posttest.

Martinez scored a 42 on the pretest and a 30 on the posttest resulting in a loss of 28 percent.

Thompson scored a 20 on the pretest and a 40 on the posttest resulting in a gain of 50 percent.

Unobtrusive Measures (UM)

The UM revealed that the group was enthusiastic and the attention level was high. There was good group interaction and participation. The observer noted that the DRCs level of participation was on a highly sophisticated level. Their participation and enthusiasm helped ease the anxiety level of other participants. The only problem encountered was that at one point the DRCs got a little too involved in one of the role plays and spent a little too much time in preparation and "playing out" of the situation (a hospital board making decisions). However, it was a terrific learning experience for the DRCs. The overall presentation was excellent and very appropriate for training and learning how to adapt to different special populations.

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed which was discussed. Responses to 10 items from 5 areas of the most appropriate and pertinent questions will be summarized here.

Knowledge level of Art Topic of Workshop

BEFORE
Low (5) Moderate (3) High (1)
Score=9

AFTER
Low (0) Moderate (5) High (4)
Score=22
Percent Increase=59%

Personal Commitment To Art Form

BEFORE
None (0) Small (4) Average (2) Above Aver.(2) High (1)
Score=27

AFTER
None (0) Small (1) Average (1) Above Aver.(6) High (2)
Score=39
Percent Increase=31%

Ability To Internalize Process

BEFORE
None Existant(0) Low (3) Aver.(2) Above Aver.(2) High (2)
Score=30

AFTER
None Existant(0) Low (0) Aver.(2) Above Aver.(4) High (3)
Score=37
Percent Increase=23%

Feelings of Empowerments

BEFORE
None Existant(1) Low (2) Aver.(2) Above Aver.(3) High (1)
Score=27

AFTER
None Existant(0) Low (0) Aver.(4) Above Aver.(2) High (3)
Score=35
Percent Increase=23%

Problem Solving Ability

BEFORE
Zero (1) Low (3) Aver.(2) Above Aver.(2) High (1)
Score= 28

AFTER
Zero (0) Low (0) Aver.(2) Above Aver.(4) High (3)
Score= 33
Percent Increase=15%

DRC Experiential Presentations in Music, Movement and Storytelling at the Kansas Art Therapy Association Conference, Menninger Foundation, Topeka,Ks; December 4 and 5, 1987.

Workshop Participant Evaluation Form (WPE)

The DRCs' and other participant's evaluations (WPE) of the workshop indicated that the objectives were clear to 8 of them and unclear to one. The presenter was thorough (8) and that 5 felt their needs were met. Seven felt the media and learning aids were appropriate and the learning climate was supportive . Two felt the workshop material was useful to some extent, 3 felt it was to a good extent and 3 felt is was useful to a very good extent. The workshop was rated as good by 3, and very good by 5. A summary of responses is included in the appendix.

Workshop Content Assessment (WCA)

There was no specific measure of content developed for this training session.

Unobtrusive Measures (UM)

The unobtrusive measures provided by Maureen Craighill-Moran revealed that the the setting was most impressive for these presentations. The DRCs were a bit anxious about presenting in this setting and at this conference. There were several presentations by the DRCs: a) music and visual arts presented by Fenn, Koen and Haffner, and b) storytelling, puppets and movement presented by Boese, Burnside, Thompson and Herl; c) movement and creativity presented by Martinez and Loveless. The first workshop observer reported that Koen was the strongest presenter in this group and that the music portion (led by Fenn) needed better pacing and sound synchronization with the voice parts and it needed more openendness and creativity. Haffner only ran the equipment.

The storytelling, puppets and movement workshop showed excellent cooperation among the three DRCs involved. There was good responsiveness to the needs of the participants. There was a lot of positive feedback and praise for the three presenters at this workshop (Burnside,Thompson and Herl).

The movement and creativity workshop also had some problems. The 2 DRCs (Martinez and Loveless) had not cooperated well prior to the presentation and so during it, it was unclear who was in charge. The movement material and the choice of music was limited and the overall disorganization of the presentation made it hard to follow. All DRCs were able, however, to elicit involvement on the part of participants (both individually and as a group) in exploring movement expression.

Workshop for Teachers (WT)form.

Eight participants from the movement and creativity workshop (Martinez and Loveless) completed this form. Four stated that this was the first time they had attended a workshop for arts with the handicapped, 4 reported that they had attended other similar workshops (1 having attended 0-3 workshops; 1 having attended 4-6 workshops and 1 reported having attended 7 -10 similar workshops.)

(Numbers in brackets reflect the actual numbers responding to items). Awareness in the arts increased either somewhat(4) or greatly (4). New arts skills were provided either somewhat (3) or greatly (5). The applicability to classroom use of the material was either none (1) somewhat(3) or a great deal (3). Two felt the content was somewhat clear and 6 felt it was very clear. All felt the environs were highly stimulating and 7 felt that questions and opinions were encouraged highly (1 moderately). All felt the presenters were knowledgeable in the content areas. Six felt the materials were explained at an appropriate level for understanding while 1 felt this was at a moderate level.

Four felt the presenters helped them plan arts activities for their students (1 did not) and 5 felt that they had been given specific help and guidelines for developing their own arts experiences (1 was uncertain). Five felt that they had been given ideas to use in teaching other subjects through the arts(one was uncertain). Three felt they had been given specific lessons and demonstrations of how to use the arts with the disabled (2 did not and 1 was uncertain). Five felt they had increased their own skill level and felt the purpose of the arts activities were clear (1 was uncertain about these two options). Two also felt they had used the arts themselves to create unique personal products (2 did not and 2 were uncertain). The level of skill in the arts beforehand was: low(1), moderate(4) and high(0). After the workshop they felt their level of skill was: moderate (4) or high (2).

Three felt their purposes in attending were completely met (3 reported partial attainment of their goals). Two felt the workshop was extremely valuable (2 somewhat valuable and 2 felt it was valuable). Four definitely would attend another workshop like this in the future and also definitely felt they would use the arts as a part of their teaching as a result of the workshop (2 felt they only would possibly attend another workshop and use the arts as a part of their teaching as a result of this workshop).

Workshop for Teachers (WT)form.

Fourteen participants from the storytelling, movement and creativity workshop (Boese, Burnside, Thompson and Herl) completed this form. Eight stated that this was the first time they had attended a workshop for arts with the handicapped. Six reported that they had attended other similar workshops (6 having attended 0-3 workshops; and 1 reported having attended 7-10 similar workshops.)

(Numbers in brackets reflect the actual numbers responding to items.) Awareness in the arts increased either somewhat(4) or greatly (4). New arts skills were provided either somewhat (4) or greatly (9). The applicability to classroom use of the material was either somewhat(6) or a great deal (7). One felt the content was somewhat clear and 12 felt it was very clear. Twelve felt the environs were highly stimulating (one felt it was somewhat stimulating). Eleven felt that questions and opinions were encouraged highly (2 moderately). Twelve felt the presenters were knowledgeable in the content areas (1 only somewhat knowledgeable.) Twelve felt the materials were explained at an appropriate level for understanding while 1 felt this was at a low level.

Seven felt the presenters helped them plan arts activities for their students (1 did not) and 12 felt that they had been given specific help and guidelines for developing their own arts experiences. Ten felt that they had been given ideas to use in teaching other subjects through the arts(2 were uncertain). Eight felt they had been given specific lessons and demonstrations of how to use the arts with the disabled (1 was uncertain). Twelve felt they had increased their own skill level and felt the purpose of the arts activities were clear (1 was uncertain about these two options). Seven also felt they had used the arts themselves to create unique personal products (6 felt this was not applicable). The level of skill in the arts beforehand was: low (6), moderate(5) and high(2). After the workshop they felt their level of skill was: low (2), moderate (3) or high (3).

Four felt their purposes in attending were completely met (9 reported partial attainment of their goals). Eight felt the workshop was extremely valuable (2 somewhat valuable and 3 felt it was valuable). Ten definitely planned to attend another workshop like this in the future (3 felt they possibly would attend). Ten also definitely felt they would use the arts as a part of their teaching as a result of the workshop (1 felt they only would possibly use art activities as a part of their teaching—2 would not use the arts).

Process Measures (PM)

There were no process measures used as a part of these presentations.

Technical Assistance and Demonstrations Sessions in Music, Movement, Storytelling and Visual Art. KARTS Arts Celebration for Special People, Ulysses Civic Center, Ulysses, Ks. January 17,18,1988.

Workshop Participant Evaluation Form (WPE)

Twenty-eight reported that the objectives were clear. Twenty-six reported having their needs met and 2 felt that their needs were somewhat met. All felt the presenters were thorough and 21 felt they were consistent. All felt the audio visual media and materials were appropriate. All felt the climate was supportive. Eleven reported the material was somewhat useful (3 felt it was very useful and 6 felt it was extremely useful). Eight rated the workshop overall as good, 9 felt it was excellent and 7 felt it was exceptional.

Workshop Content Assessment (WCA)

There were no content measures used at this workshop.

Unobtrusive Measures (UM)

There were four workshops offered to 218 children (story telling with Koen and 2 apprentices, Music with Dort and Boese, visual arts with Haffner,Herl and Loveless, and dance with Burnside and Martinez). The storytelling was held in a room that was too large and caused echos and sound distractions. Koen was well prepared and had good visual aids, clear material and a good related arts approach.

The music workshop was also held in an inappropriate space. The presentation contained clear concepts and Fenn and Boese did a good job adapting to the poor physical space. However, these two DRCs did not work well together.

The visual arts workshop had too many children for the space. Herl and Haffner spoke too quietly to be heard and did not do a good job of separating the kids by ability levels-some were in the wrong groups. There was no provision for the children to take their work home and some did not finish their puppets in the time frame. The major effort for organizing the workshop and putting it on was done by Herl. Loveless did not cooperate with the other co-presenters although her interactions with the children were very good.

The dance workshop also had a poor space in which it was located (too large and too much "echoing"). The presenters (Burnside and Martinez) had done the most preplanning and had also discussed the activities with the teachers the day before. This preplanning really helped as there were too many children with too many different levels of disabilities in the workshop. The presenters broke down the groups and assigned "leaders" to each group which really solved a lot of the problem.

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed which was discussed. Responses to 10 items from 5 areas of the most appropriate and pertinent questions will be summarized here.

Knowledge level of Art Topic of Workshop

BEFORE
Low (1) Moderate (2) High (4)
Score=15

AFTER
Low (0) Moderate (1) High (6)
Score=19
Percent Increase=21%

Personal Commitment To Art Form

BEFORE
None (0) Small (1) Average (0) Above Aver.(4) High (2)
Score=24

AFTER
None (0) Small (0) Average (0) Above Aver.(2) High (5)
Score=33
Percent Increase=27%

Ability To Internalize Process

BEFORE
None Existant(0) Low (1) Aver.(1) Above Aver.(3) High (2)
Score=25

AFTER
None Existant(0) Low (0) Aver.(1) Above Aver.(2) High (4)
Score=31
Percent Increase=19%

Feelings of Empowerments

BEFORE
None Existant(0) Low (0) Aver.(1) Above Aver.(6) High (0)
Score=27

AFTER
None Existant(0) Low (0) Aver.(1) Above Aver.(3) High (3)
Score=30
Percent Increase=10%

Problem Solving Ability

BEFORE
Zero (0) Low (0) Aver.(2) Above Aver.(3) High (2)
Score= 28

AFTER
Zero (0) Low (0) Aver.(0) Above Aver.(2) High (4)
Score= 28
Percent Increase=0%

Workshop for Teachers (WT)form.

Twenty-three special education teachers and 1 aide completed this form. (Numbers in brackets reflect the actual numbers responding to items.) Awareness in the arts increased either somewhat (17) or greatly (5). New arts skills were provided either somewhat (13) or greatly (10). The applicability to the arts(3 did not). Fifteen felt they had been given specific lessons and demonstrations of how to use the arts with the disabled (3 did not). Twenty felt they had increased their own skill level and 24 felt the purpose of the arts activities were clear. Nineteen also felt they had used the arts themselves to create unique personal products (4 did not and 5 felt this was not applicable). The level of skill in the arts beforehand was: low (2), moderate(19) and high(2). After the workshop they felt their level of skill was: low (0), moderate (14) or high (9).

Seven felt their purposes in attending were completely met (16 reported partial attainment of their goals). Eight felt the workshop was extremely valuable (15) somewhat valuable. Twelve definitely planned to attend another workshop like this in the future (11 felt they possibly would attend). Eleven also definitely felt they would use the arts as a part of their teaching as a result of the workshop (11 felt they only would possibly use art activities as a part of their teaching--1 would not use the arts).

DRC Networking, sharing and reviewing the year. Use of Guided Imagery Pointers and Assessment with D. McVey. February 26 and 27, 1988, Kansas City, KS at KSSVH

Workshop Content Assessment (WCA)

There was no WCA developed for this workshop material.

Workshop Participant Evaluation Form (WPE)

Post workshop evaluations (WPE) of this workshop indicated the presenter was (6), the objectives were clear (6-no.0). The materials fit the objectives (6), the structure, media and supplies were adequate (6). Five felt the workshop was excellent and 1 felt it was very good; 2 felt the information would be extremely useful and 3 felt it would be very useful (1 felt it was somewhat useful). (There were

6 DRCs responding to the WPE).

Unobtrusive Measures (UM)

There were no unobtrusive measures available for this workshop.

Communication through the Arts with N. Canner and R. Curry, April 7-9, 1988, Statewide Forum at Wichita Art Museum, Witchita, Ks.

This presentation had two parts. The following DRCs gave presentations: Burnside, Boese and Koen made case study presentations, Herl, Martinez and Haffner gave a related arts presentation together as did Dort and Thompson (Loveless did not attend).

Unobtrusive Measures (UM)

UM were obtained on all the DRC's presentations. Boese's presentation only had one major problem--the overhead projector was inadequate to show the information. This should have been checked out beforehand. The information presented was clear and Boese related to all levels of expertise in the audience. She did seem to spend too much time on the test results of her child and this meant that there was no time for questions at the end.

Martinez's workshop went well in spite of the fact that her co-presenter (Loveless) dropped out at the last minute. This presentation was excellent. The presenter related well to the MR students and their teachers. The related arts concepts of body movement and awareness and body sculptures was conveyed in a clear comprehensive manner. Martinez has demonstrated exceptional personal/and professional growth in this presentation.

Another observation of a second presentation given by Martinez (on a different topic) reinforced the fact that Martinez has made significant strides in both her personal and professional self confidence.

The workshop by Herl and Haffner was with behavior disordered children and their teachers. Haffner led the activity while Herl assisted. Haffner had difficulty engaging the group and keeping their interest (sometimes she was too abstract for the children). She seemed too "teacher directed" through the activity and had difficulty in processing the drawings/feelings evoked by the process.

Another observation of a session given by Herl and Haffner indicated that they were more relaxed with the presentation (was a different topic-animals). It was suggested that they NOT show examples of completed animal drawings as it tends to inhibit the children's own expressions of the subject. The observer felt that Herl and Haffner worked well together. They needed a specific closing activity for the session.

The observation of the case study presented by Koen indicated that she was very organized and stimulating in her presentation. She made a strong clear case for incorperating more integrated arts into the classroom to support the developmental and learning problems of children.

Workshop Participant Evaluation Form (WPE)

Post workshop evaluations (WPE) of the presentations by the DRCs indicated that the objectives were clear (7 yes-1-no); the needs of participants were met (7 yes, 2-no); the materials fit the objectives (8), the presenters were thorough(10); the structure, media and supplies were adequate (9). One felt the workshop was good, 1 felt it was very good, 4 felt it was excellent and 4 felt it was exceptional; 2 felt the information would be extremely useful and 3 felt it would be very useful (4 felt it was somewhat useful). (There were 10 participants responding to the WPE).

Workshop Presenter Form (WP)

The WP forms generally reflected similar observations of the participants by the DRC presenters. The group was attentive, willing to participate and expressed a willingness to explore additional materials related to the topics covered(see appendix for specific tallies).

Also within the forum, the DRCs received training in movement from N. Canner and R. Curry. The analysis of completed Workshop Participant Evaluation Forms (WPE) and Process Measures (PM) for this training follow.

Workshop Participant Evaluation Form (WPE)

Post workshop evaluations (WPE) of the presenters by the DRCs indicated that the objectives were clear (8 yes-); the needs of participants were met (8 yes). All felt the materials fit the objectives and that the presenters were thorough. All also felt the structure, media and supplies were adequate (8). Three felt the workshop was very good, 5 felt it was excellent. Two felt the information would be useful and 5 felt it would be very useful and 1 felt it would be extremely useful. (There were 8 DRCs responding to the WPE).

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed. This measure was very helpful in quantifying important "process" issues and was utilized during the first two training years. Questions from 5 of the most pertinent areas were utilized during this third year and responses to these will be summarized here.

Knowledge level of Art Topic of Workshop

(Numbers after responses are the total number checking this item).

BEFORE
Low (1) Moderate (7) High (1)
Score=25

AFTER
Low (0) Moderate (0) High (9)
Score=27
Percent Increase=7%

Personal Commitment To Art Form

BEFORE
None (0) Small (0) Average (3) Above Aver.(5) High (1)
Score=34

AFTER
None (0) Small (0) Average (0) Above Aver (1) High (7)
Score=39
Percent Increase=13%

Ability To Internalize Process

BEFORE
None Existant(0) Low (2) Aver.(2) Above Aver.(5) High (0)
Score=30

AFTER
None Existant(0) Low (0) Aver.(0) Above Aver.(4) High (5)
Score=41
Percent Increase=27%

Feelings of Empowerment

BEFORE
None Existant(0) Low (1) Aver.(6) Above Aver.(1) High (1)
Score=27

AFTER
None Existant(0) Low (0) Aver.(0) Above Aver.(2) High (7)
Score=43

Percent Increase=37%

Problem Solving Ability

BEFORE
Zero (0) Low (1) Aver.(3) Above Aver.(5) High (0)
Score= 31

AFTER
Zero (0) Low (0) Aver.(0) Above Aver.(3) High (6)
Score= 43
Percent Increase=28%

Communication Through Music with K. Bruscia, May 6-7,1988, KSSVH, Kansas City,KS.

Workshop Participant Evaluation Form (WPE)

All reported that the objectives were clear, and their needs were met. Also all reported that the presenter was thorough and that the audio-visual equipment and set up was adequate and that the climate was supportive. One reported the information was not very useful to her, 1 reported the information was somewhat useful, 2 reported it was useful to a good extent, 3 felt it was useful to a great extent, and 2 reported it was useful to them "a very great deal". The overall rating of the workshop was: excellent (1), exceptional (8).

Unobtrusive Measures (UM)

After a slow start, things went well. The DRCs had worked the first year with the presenter and trusted his approach and also had more trust in each other. While the group does work well via an art media--there is a lack of willingness to assume leadership and or to be led by one of the other DRCs. The workshop was helpful in dealing with issues of termination (the KARTS training was to end in June) and with some of the disgruntlements of various group members.

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed which was discussed. Responses to 10 items from 5 areas of the most appropriate and pertinent questions will be summarized here.

Knowledge level of Art Topic of Workshop
(Numbers after responses are the total number checking this item).

BEFORE
Low (3) Moderate (4) High (2)
Score=15

AFTER
Low (0) Moderate (3) High (6)
Score=24
Percent Increase=38%

Personal Commitment To Art Form

BEFORE
None (1) Small (1) Average (1) Above Aver.(3) High (3)
Score=33

AFTER
None (0) Small (1) Average (0) Above Aver (2) High (5)
Score=35
Percent Increase=6%

Ability To Internalize Process

BEFORE
None Existant(1) Low (2) Aver.(2) Above Aver.(2) High (4)
Score=39

AFTER
None Existant(0) Low (1) Aver.(0) Above Aver.(2) High (6)
Score=40
Percent Increase=3%

Feelings of Empowerment

BEFORE
None Existant(1) Low (1) Aver.(3) Above Aver.(1) High (3)
Score=35

AFTER
None Existant(0) Low (1) Aver.(0) Above Aver.(3) High (5)
Score=39
Percent Increase=10%

Problem Solving Ability

BEFORE
Zero (1) Low (3) Aver.(0) Above Aver.(4) High (1)
Score= 28

AFTER
Zero (0) Low (1) Aver.(2) Above Aver.(1) High (5)
Score= 37
Percent Increase=24%

Final workshops held at the Kansas State School for the Visually Handicapped, June 15-18,1988. Gifted Education, Early Childhood, Transitional Programs- Terrell, (6/15/88),Learning Disabilities-Hudson and Colson; Movement-Freeman (6/16/88); Prevocational/Vocational Arts-Hoernicke, Literature Review-Anderson (6/17/88); Marketing Yourself-Rubinow, Photography-Gallagher, Clay art closing-Craighill-Moran (6/18/88).

Unobtrusive Measure (UM). This was the closing series of workshops for the KARTS program. Unfortunately 2 of the DRCs could not be in attendance. This impacted the entire group and made the group less cohesive. The Accessible Arts facilities at the Kansas State School for the Visually Handicapped were in a separate building and were well suited for the workshops.

The only other interference was that two DRCs were also trying to finish up a videotape on the KARTS program. This meant that they were participating in the workshops and also running around trying to tape parts of the sessions at the same time.

In spite of these influencing facts, the DRCs worked well. This evaluator was impressed with the amount of growth each DRC in attendance had made, not only from the first year, but since the DRCs were last observed giving presentations in February of 1987.

Workshops held on June 15, 1988
(Early Childhood, Gifted. Work Transition)

Workshop Content Assessment (WCA)

Each of the three presenters developed a brief 10 question pre and post measure of the content of their workshop. When these measures included forced choice items they were a more rigorous assessment of content retained. (Open ended questions permitted opinions and differing answers.) While every workshop presenter was given a model to follow that did not have opinion/attitude questions that were openended, many disregarded these models and provided more subjective open ended questions for assessment. Thus, in some cases it was difficult to obtain a pre/post workshop assessment of the amount of content retained by each DRC.

Gifted Education Test

DRC	Pre	Post	% Increase (Decrease)
Boese	12	15	2%
Burnside	10	15	33%
Fenn	No test for her		
Haffner	16	14	(13%)
Herl	Not at Workshop		
Koen	10	16	38%
Loveless	13	15	13%
Martinez	8	15	47%
Thompson	8	15	47%
Totals	77	105	26%
Mean Scores	11	15	27%

Work Transition Test

DRC	Pre	Post	% Increase (Decrease)
Boese	1	12	57%
Burnside	0	16	84%
Fenn	0	17	89%
Haffner	0	11	57%
Herl	Not at Workshop		
Koen	3	13	53%
Loveless	1	5	2%
Martinez	0	7	11%
Thompson	0	15	21%
Total	5	68	93%
Mean Scores	.62	12	95%

Early Childhood Test

DRC	Pre	Post	% Increase (Decrease)
Boese	16	17	5%
Burnside	13	13	0%
Fenn	16	16	0%
Haffner	12	13	5%
Herl	Not at Workshop		
Koen	16	16	0%
Loveless	12	15	2%
Martinez	12	12	0%
Thompson	8	14	42%
Total	105	116	9%
Mean Scores	13	14.5	10%

Workshop Participant Evaluation (WPE)Form

Seven reported that the objectives were clear, and 6 stated their needs were met. Also all reported that the presenter was thorough, that the audio-visual equipment and set up was adequate, and the climate was supportive. One reported the information presented was not very useful to her. One reported the information was somewhat useful, 3 reported it was useful to a good extent, 2 felt it was useful to a great extent, and 1 reported it was useful to her "a very great deal". The overall rating of the workshop was: terrible (1- Terrel's presentation) fair (1), good (3), excellent (1), and exceptional (2).

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed which was discussed. Responses to 10 items from 5 areas of the most appropriate and pertinent questions will be summarized here.

Knowledge level of Art Topic of Workshop

(Numbers after responses are the total number checking this item).

BEFORE
Low (3) Moderate (3) High (1)
Score=14

AFTER
Low (0) Moderate (2) High (5)
Score=19
Percent Increase=26%

Personal Commitment To Art Form

BEFORE
None (0) Small (2) Average (0) Above Aver.(5) High (1)
Score=27

AFTER
None (0) Small (0) Average (2) Above Aver (3) High (3)
Score=33
Percent Increase=18%

Ability To Internalize Process

BEFORE
None Existant(1) Low (1) Aver.(1) Above Aver.(3) High (0)
Score=15

AFTER
None Existant(1) Low (0) Aver.(1) Above Aver.(3) High (1)
Score=21

Percent Increase=28%

Feelings of Empowerment

BEFORE
None Existant(1) Low (0) Aver.(3) Above Aver.(2) High (2)
Score=28

AFTER
None Existant(1) Low (0) Aver.(1) Above Aver.(3) High (3)
Score=31
Percent Increase=14%

Problem Solving Ability

BEFORE
Zero (0) Low (2) Aver.(0) Above Aver.(4) High (1)
Score= 23

AFTER
Zero (0) Low (0) Aver.(2) Above Aver.(1) High (3)
Score= 25
Percent Increase=8%

Workshops held on June 16,1988
(Learning Disabilities-Hudson and Colson; Movement Closing-Freeman)

Workshop Content Assessment (WCA)

One ten item true/false and fill in the blank pre/post test was given covering the material on learning disabilities.

Learning Disabilities Test

DRC	Pre	Post	% Increase (Decrease)
Boese	7	8	13%
Burnside	7	8	13%
Fenn	8	7	(13%)
Haffner	7	8	13%
Herl	Not at Workshop		
Koen	7	8	13%
Loveless	7	8	13%
Martinez	6	7	13%
Thompson	6	9	33%
Totals	55	63	13%
Mean Scores	6.9	7.9	13%

Workshop Participant Evaluation Form (WPE)

Seven reported that the objectives were clear, and 7 stated their needs were met. Also all reported that the presenter was thorough. Seven reported that the audio-visual equipment and all felt set up was adequate. Six felt the climate was supportive. Two reported the information presented was the information was somewhat useful, 2 reported it was useful to a good extent, and 2 felt it was useful to a great extent. The overall rating of the workshop was excellent (5), and exceptional (1).

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed which was discussed. Responses to 10 items from 5 areas of the most appropriate and pertinent questions will be summarized here.

Knowledge level of Art Topic of Workshop
(Numbers after responses are the total number checking this item).

BEFORE
Low (1) Moderate (4) High (3)
Score=18

AFTER
Low (0) Moderate (2) High (6)
Score=22
Percent Increase=18%

Personal Commitment To Art Form

BEFORE
None (0) Small (0) Average (4) Above Aver.(4) High (2)
Score=32

AFTER
None (0) Small (0) Average (0) Above Aver (4) High (4)
Score=36
Percent Increase=11%

Ability To Internalize Process

BEFORE
None Existant(0) Low (0) Aver.(0) Above Aver.(5) High (3)
Score=35

AFTER
None Existant(0) Low (0) Aver.(1) Above Aver.(3) High (4)
Score=35
Percent Increase=0%

Feelings of Empowerment

BEFORE
None Existant(0) Low (0) Aver.(1) Above Aver.(5) High (2)
Score=33

AFTER
None Existant(0) Low (0) Aver.(0) Above Aver.(2) High (6)
Score=38
Percent Increase=13%

Problem Solving Ability

BEFORE
Zero (0) Low (0) Aver.(1) Above Aver.(5) High (2)
Score= 33

AFTER
Zero (0) Low (0) Aver.(0) Above Aver.(4) High (4)
Score= 36
Percent Increase=8%

Workshops held June 17,1988
Prevocational/Vocational Arts-Hoernicke, Literature Review-Anderson
(6/17/88);

Workshop Content Assessment (WCA)

Two ten item true/false and fill in the blank and multiple choice pre/post test were given covering the material on prevocational/vocational arts and the literature review.

Prevocational/Vocational Arts Test

DRC	Pre	Post	% Increase (Decrease)
Boese	Not at the Workshop		
Burnside	3	8	22%
Fenn	1	8	87%
Haffner	0	6	60%
Herl	0	10	100%
Koen	Not at the Workshop		
Loveless	0	9	90%
Martinez	3	9	66%
Thompson	0	10	100%
Totals	7	66	89%
Mean Scores	1	9.4	85%

An eleven item forced choice and fill in the blank pre/posttest was developed to cover the material related to the literature review workshop.

Literature Review Test

DRC	Pre	Post	% Increase (Decrease)
Boese	Not at the Workshop		
Burnside	35	45	22%
Fenn	10	60	83%
Haffner	Not at the Workshop		
Herl	20	50	60%
Koen	Not at the Workshop		
Loveless	20	50	60%
Martinez	35	60	42%
Thompson	20	50	60%
Totals	140	315	55%
Mean Scores	23	52.5	55%

Workshop Participant Evaluation Form (WPA)

All reported that the objectives were clear, and stated their needs were met. Also all reported that the presenter was thorough. All reported that the audio-visual equipment and the set up were adequate. Five felt the climate was supportive. Two reported the information presented was somewhat useful, 2 reported it was useful to a good extent, and 1 felt it was useful to a great extent. The overall rating of the workshop was good (2), and exceptional (3)-(2 left this item blank).

Process Measures (PM)

DRCs also responded to an assessment of process (PM) that the evaluator developed. Ten questions from 5 the most pertinent areas were utilized during this third year and responses to these questions will be summarized here.

Knowledge level of Art Topic of Workshop
(Numbers after responses are the total number checking this item).

BEFORE
Low (4)   Moderate (3)   High (0)
Score=10

AFTER
Low (0)   Moderate (4)   High (3)
Score=17
Percent Increase=41%

Personal Commitment To Art Form

BEFORE
None (0) Small (2) Average (1) Above Aver.(3) High (0)
Score=19

AFTER
None (0) Small (0) Average (1) Above Aver (1) High (4)
Score=27
Percent Increase=42%

Ability To Internalize Process

BEFORE
None Existant(0) Low (0) Aver.(2) Above Aver.(4) High (0)
Score=22

AFTER
None Existant(0) Low (0) Aver.(3) Above Aver.(3) High (0)
Score=27
Percent Increase=19%

Feelings of Empowerment

BEFORE
None Existant(0) Low (1) Aver.(2) Above Aver.(4) High (0)
Score=24

AFTER
None Existant(0) Low (0) Aver.(1) Above Aver.(3) High (3)
Score=30
Percent Increase=20%

Problem Solving Ability

BEFORE
Zero (0) Low (1) Aver.(1) Above Aver.(4) High (0)
Score= 21

AFTER
Zero (0) Low (0) Aver.(1) Above Aver.(2) High (3)
Score= 26
Percent Increase=19%

Marketing Yourself-Rubinow, Photography-Gallagher, Clay Art Closing-Craighill-Moran (6/18/88).

Workshop Content Assessment (WCA)

Two, ten item, true/false, fill in the blank, and multiple choice pre/post test were given covering the material on marketing yourself and on photography.

Marketing Yourself Test

DRC	Pre	Post	% Increase (Decrease)
Boese	Not at the Workshop		
Burnside	5	10	50%
Fenn	4	10	40%
Haffner	0	9	90%
Herl	7	10	30%
Koen	Not at the Workshop		
Loveless	5	10	50%
Martinez	6	10	60%
Thompson	4	9	55%
Totals	31	68	54%
Mean Scores	4.4	9.7	54.5%

Photography Test

DRC	Pre	Post	% Increase (Decrease)
Boese	Not at the Workshop		
Burnside	7	17	58%
Fenn	7	17	58%
Haffner	17	17	0%
Herl	7	17	58%
Koen	Not at the Workshop		
Loveless	7	17	58%
Martinez	7	17	58%
Thompson	7	17	58%
Totals	59	119	48%
Mean Scores	8.4	17	50%

Workshop Participant Evaluation Form (WPE)

All reported that the objectives were clear, and stated their needs were met. Also all reported that the presenter was thorough. All reported that the audio-visual equipment and the set up was adequate. Six felt the climate was supportive. Two reported the information presented was somewhat useful, 3 reported it was useful to a good extent, and 1 felt it was useful to a great extent. The overall rating of the workshop was good (1), and exceptional (5) (7 responded to this form)

Analysis and Interpretation of Evaluation Data for Workshops/Presentations Given During the Third Year of KARTS

In summary, the DRCs participated in, or presented at, seventeen different workshops this third year covering 19 days of training and received 112 hours of instruction. Five of these workshops, covering 10 days focused on experiential training in giving presentations.

The first workshop on Curriculum Development Through the Arts held on October 23, and 24, 1987, had a range of increase after training on the Process Measures from 6% (Personal Commitment to Art Form) to 34 % (Problem Solving Ability).

The second workshop on the Art of Body Movement (Mettler) and Drama for the Classroom (Sanville) had Process Measures that included a range of increase scores after training from 15% (Problem Solving Ability) to a high of 59% (Knowledge Level of Workshop Topic). There was one Workshop Content Assessment (WCA) developed by Sanville on drama. The posttest DRC scores ranged from a 15% increase to a 50% increase.

The third training session consisted of DRCs' presentations on music, movement and storytelling given during the Kansas Art Therapy Association meeting in December, 1987. Despite some problems with the physical space and some lack of cooperation between some of the DRCs, the presentations went well and were well received by the participants. The strongest presentations were by Boese, Burnside, Thompson and Herl on storytelling, puppets and movement.

The fourth workshop was the KARTS Art Celebration for Special People held at the Ulysses Civic Center in Ulysses, Kansas on January 17th, and 18th, 1988. Again this was an opportunity for the DRCs to make presentations. This time, 218 special education children were the main participants. There were some space problems and crowding. The presentations that were the strongest were by Boese in music, Koen, in storytelling, and Martinez and Burnside in dance/movement. The Process Measures ranged from zero percent increase after training (Problem Solving Ability) (although, there was a shift in actual rankings from "above average" to "high" on the part of 3 DRCs) to a high of 27% increase (Knowledge of Topic of Workshop).

The fifth workshop was the workshop on Networking (Craighill-Moran) and the Use of Guided Imagery and Assessment with McVey which was held February 26, 27, and 28, 1988 at the Kansas State School for the Visually Handicapped (KSSVH) in Kansas City. The workshop evaluations gave the presenters high marks in every category from clear objectives to future usefulness of the material covered. Unfortunately, the only assessment tool available for this workshop was the Workshop Participant Evaluation form (WPE).

The sixth workshop was held in conjunction with the Statewide Forum at the Wichita Art Museum in Wichita, Kansas on April 7-9, 1988. Again the DRCs made presentations. The strongest case study sessions were those given by Burnside, Koen and Boese. The strongest workshops were given by Martinez, Herl and Haffner (in that order). The Movement Workshop given by N. Canner for the DRCs resulted in Process Measures that ranged from an increase after training of 7% on Knowledge Level of Workshop Topic, to a high of 37% on Feelings of Empowerment.

The seventh workshop was Bruscia's on Communication through Music held on May 5-7, 1988 at the KSSVH in Kansas City. The WPE revealed a very satisfied group of trainees. This was, in part, because the group of DRCs knew Bruscia from the first year of training. They had a high level of trust in him and worked very well during this training period. The Process Measures ranged from a level of increase after training of 3% on Ability to Internalize the Process, to a 38% increase on Knowledge Level of Topic of Workshop.

The final workshops covered a four day period in June (June 15-18,1988). Nine different topics were covered by 11 presenters. Eight of these presenters developed pre/posttests of workshop content. The first day of training revealed DRC posttest scores that ranged after training from a decrease of 13% to an increase of 47% on the Gifted Education Test. It is difficult to provide an explanation for the decrease score on the part of one DRC. In actuality this was the difference in missing only 1 additional question on the posttest.

The scores on the Workshop Content Assessment (WCA) for the Work Transition Workshop resulted after training in a range of increases from 2 % to 95% on the posttests. The Early Childhood Test resulted in DRC posttest scores that ranged from no increase to an increase of 42%.

The Process Measures for this first workshop day (June 15,1988) ranged after training from an increase of 8% on Problem Solving Ability to a 26% increase on Knowledge Level of Topic of Workshop.

Only one workshop held on June 16 had a pre/posttest of content. This was the workshop on Learning Disabilities. One of the workshops was a movement closing session and it was not appropriate to have either a content measure or a process measure of this session. The DRCs' scores on the Learning Disabilities posttest had a range from a decrease of 13% to an increase of 33%. Again it is difficult to explain the decrease in score for one DRC (except that this in actuality represented only 1 additional missed question on the postttest). The Process Measure for this workshop day showed after training a range of increased scores from zero (Ability to Internalize) to a high of 18% (Knowledge Level of Topic of Workshop). It is difficult to explain the "zero increase" since this is the only workshop in which scores actually decreased on the Process Measures in individual ratings (which caused the lack of increase).

The WCA for the 2 workshops on June 17th revealed increses in scores on the posttest from 22% to 100% on the Prevocational/Vocational Arts test and a range of from 22% increase to 83% increase on the Literature Review test. Scores on the posttest for the Marketing Yourself workshop ranged after training from a 30% increase to a 90% increase on the DRCs' scores. The Photography posttest revealed increased DRC scores from none at all to a high of 58%. The Process Measures after training for this workshop day ranged from an increase of 21% on Problem Solving Ability to a high of 42% on Knowledge Level of Workshop Topic.

Summary of Data from Final Needs Assessment

The final needs assessment was completed after all workshop training had been completed. It was distributed in mid August of this year to all DRCs. In terms of increased skill levels in the arts, all reported increases in skill level in every art form. In some cases this was from a beginning level to and advanced (drama, visual arts and storytelling). All DRCs reported an increase in their special education expertise in at least one specific handicapping condition. The most frequently reported areas were mentally handicapped, learning disabilities, and behavior disorders (in that order). The DRCs were asked to rank all the workshop training received during the past year. Those workshops that were reported to be the most useful were (in descending order); Communication Through Music-May, 1988; and How to Market Yourself-June,1988; Networking and the year review/ Guided Imagery-February, 1988; Curriculum Development Through the Arts-October, 1987.

All the DRCs reported increased comfort levels in the arts as a result of KARTS training. The arts forms most often cited were music, and visual arts. Two DRCs reported feeling comfortable teaching all the arts to both peers and students. Stated needs for arts training were in the areas of music, movement and drama. The stated priority items for training were as follows:

1. Identifying student needs

2. Evaluating student performance or progress (tied with)

2. Evaluating effectiveness of instruction

3. Writing IEPs in the arts

4. Planning instructional activities

5. Increasing knowledge in content areas

(Please refer to the appendix for the complete compilation of responses on the KARTS Needs Assessment for the Third Year.)

Administrative Comments from KARTS Project Director and Coordinator

It seemed appropriate at this point in the evaluation report on the KARTS program to include commentary from both Mr. William Freeman, KARTS Director, and Ms. Maureen Craighill-Moran, KARTS Coordinator. What follows then is this commentary.

I. Quality and Integrity in Project Implementation.

The following factors insured the overall quality and integrity of the implementation of the KARTS project.

1. Selection process for the KARTS Project Coordinator.

The selection process for the project coordinator included both and in-state and national search. Each of the fifty applications were reviewed by the Director of Personnel, and then reviewed by a four member applications review committee. Each application was rated on 17 competency areas. The resulting top four rated applicants became those who were interviewed. The interview was an oral one before a committee of five professionals that represented: a faculty person from higher education in art therapy, and one in special education, a SEA special education coordinator and a program specialist and the project director. Each of the four finalists viewed a video tape a teacher providing an arts experience with special students. Then each finalist wrote an essay on how she/he would provide technical assistance to the teacher. This process enabled the committee to determine technical assistance skills and writing abilities. Finally, each applicant conducted a 45 minute in-service presentation on arts in special education with the interview committee. The interview committee then rated and ranked each finalists on these tasks coming to a consensus recommendation for hiring. The SEA Director of Special Education and Assistant Commissioner interviewed the highest ranking finalists. The candidate that the committee recommended was selected as Project Coordinator. This thorough process insured quality in the selection of an employee who has proven to be highly competent, dedicated and capable of meeting the demands and scope of the project in accomplishing its goals and objectives in a distinguished fashion.

2. Selection process for the District Resource Coordinators (DRCs).

The selection process for the DRCs included an interview committee comprised of: a disabled artist, faculty members from an institution of higher education in art therapy, and in special education, and the director and coordinator of the KARTS project. The selection process encompassed the following: an extensive written application, documentation of participation and accomplishments in the field of arts with the handicapped and an oral interview with the selection committed. The interview covered additional areas including issues related to working with people with disabilities, arts and special education content areas, self-confidence, career direction and other personnel development issues.

3. Needs assessment of the DRCs.

A comprehensive and thorough needs assessment was made of the DRCs. This included DRC competencies and training needs in a pre/posttest fashion for each of the three years of training. This approach enabled the training content to be geared specifically to DRC needs, while still satisfying general competencies required in the project.

4.Nationally recognized consultants.

Consultants with nationally and internationally recognized expertise were utilized for training in all the art forms and in each special education categorical area, and for program and DRC evaluation. These expert consultants in the arts, in special education and in evaluation represented the most highly skilled professionals in arts with the handicapped.

5. Local Education Agency (LEA).

The understanding of and support for the project by the LEA was evidenced by meetings of project staff with trainees, supervisors, principals and superintendents. These meetings were held to discuss the project and its mission , and the requirements of the trainees and the needs for specific cooperation from school districts. Signed agreement forms by these individuals were to guarantee support for the trainees and the project, for the project's duration. Specific commitments of trainees and districts were fully and clearly discussed. In addition, presentations on the project were made on numerous occasions to teachers, special education administrators, principals and superintendents through the state for the duration of the project (3 years).

6. Project awareness and dissemination of information about KARTS.

A brochure, public service announcements, and a video documentation of the project were all utilized to dissemination information about the project. Additionally, at the start of the KARTS project, awareness and recruitment included presentations and field reviews by interested educators in each of 5 regions in Kansas. Also, over fifty interviews in newspapers, on radio and television were conducted throughout the state to further awareness of the project.

7. Apprentice program.

An apprentice program was initiated early on in the program to assure backup support and assistance to the DRCs and to meet the geographical needs of each region of the state. This apprentice program was under the control of the DRCs. The plan for the apprentice selection was to enable the project to respond to possible attrition of the DRCs in the program. Also the apprentice program enabled each region to still have an identified resource specialist in arts with the handicapped.

8. On-site technical assistance.

On-site technical assistance was comprehensive in nature. Technical assistance was available to DRCs in their classrooms in demonstrations sessions with handicapped children and youth, as well as in in-service presentations for teachers, paraprofessionals and interest others. These technical assistance sessions were also supervised by the project coordinator, director, content consultants, and both third-party evaluators over the entire 3 years of the KARTS project. Technical assistance was individualized to the needs of each DRC and was provided orally, in writing and with follow-up sessions as required or deemed necessary.

9. Regional awareness of DRCs as professionally trained resource persons.

Through the provision of arts with the handicapped programming in each region of the state by the DRCs, the expertise and availability of each DRC was made known to teachers, related service personnel, parents and interested others. The facilitation of public awareness in-services locally, and statewide support groups, arts festivals with demonstration components and distribution of no-cost arts supplies for constituents helped to achieve an awareness of the availability of DRCs as professionally trained resource persons.

10. State Education Agency's support for KARTS.

An understanding of and support for the KARTs project on the part of SEAs' was promoted through KARTs staff and DRC presentations to SEA staff. These presentations brought about understanding of the KARTs program mission, goals, objectives and impact on personnel and the students they serve. Involvement by special education program specialists, the Kansas Special Education Coordinator and Director, the Assistant Commissioner and Commissioner of Education for Kansas, and a Kansas State Board of Education member, led to greater ownership of the KARTS project by the SEA. This involvement included training of DRCs in specific content and categorical areas, which also proved a cost-effective approach to the DRCs meeting required competencies while gaining recognition.

II. Project Impact and Outcomes.

The impact and outcomes of the KARTS project include the following items.

1. Trainees were provided with hands-on experience in planning, coordination and presenting at local and statewide conferences and functions. This training provided dissemination of, and training opportunities and statewide recognition of the DRCs to special educators, administrators and special needs students.

2. A cadre of related arts professionals for the State of Kansas has

been trained. This cadre has learned to work together, being aware of each others strengths and weaknesses. The cadre can make referrals for each other on specific training opportunities throughout the state.

3. Due to the length and depth aspect of the many hours of formal training sessions with nationally and internationally known experts many opportunities have been established for both project staff and trainees. This establishment and expansion of personal and professional contacts with nationally recognized consultants has strengthened existing networks and built new ones.

4. The provision of greater acceptance and recognition for the value of the arts in education for special needs individuals on a local, state, regional and national level.

5. A collection of over 450 resource materials in the form of handouts, articles, books, video tapes and manuals on related arts with special need individuals now exists. This collection has become the basis of an ongoing Related Arts Resource Library which is now part of the Accessible Arts Center in Kansas City. The availability of this collection for use by any interest party has been and is being advertised throughout Kansas.

6. A foundation for further (and greatly) needed training at the pre-service level in related arts has been laid. The DRCS have and will continue to make outstanding liasions for faculty at institutions of higher education in Kansas. Universities and colleges in Kansas have already indicated a need for staff training before related arts can be incorporated into the special education curriculum in special education, art, music, drama and other arts and other appropriate undergraduate programs.

III. Areas for Improvement

1. There was insufficient staff to achieve fully and in an outstanding way many aspects of the grant. While extensive goals and objectives for the program were accomplished, and a comprehensive base was provided, these goals and objectives were far too ambitious for the limited staff to accomplish. There were only 3 staff members--one full time secretary, one full time coordinator and one director who was only assigned to work with the grant for a very limited percentage of the time. Because of these staff limitations, portions of the grant could not be accomplished in any in-depth fashion. These portions included; recruiting, developing an out of state program, disseminating information about the grant, developing public awareness and implementing the program.

2. There was not enough start up time at the beginning of the grant. Also, there was no time allowance and no funding in the grant for staff recruitment, relocation costs and trainee recruitment.

3. The original location at Emporia State University was not well suited for the depth of the program. At the beginning the ESU administraton was cooperative. However, there was a lack of commitment and understanding of the full concepts that the project represented and was trying to accomplish. ESU did provide a central location for trainees but the campus was more than a 2 hour drive (one way) for the Director and a 1 hour drive from the project sponsoring agency (the Kansas State Department of Education). These travel distances added to the already heavy travel burden for the project staff.

4. Some trainees never seemed to fully comprehend and value the uniqueness, scope and potential of the training. The logistical and extensive paper work required of the trainees seemed at times to interfere and overshadowed the long term benefits of training.

5. Although the project's grant guidelines and agencies were given out to all trainees, some failed to read or fully comprehend the details of the project. This lack of comprehension caused confusion in logistical and programmatic areas.

6. The sheer size of the state of Kansas became a problem in terms of the travel demands made on the DRCs.

7. Although the content was field reviewed and DRCs were aware of the commitment necessary, in reality, the time commitment resulted in too many personal sacrifices for some DRCs to overcome. A different program format in the future is indicated. One possibility would be one week a month over the three month summer vacation, or an equivalent with two weekend seminars during the school year or on-site technical assistance, or smaller scoped programs on one year's length in regional settings.

8. The intention of the project was to develop a personnel development system that would sustain itself after the project's completion. The DRCs were informed of this intention and of suggestions for its implementation. However, no clear and specific follow-up guidelines were established for DRCs to provide post-project services in their communities. As DRCs are now providing services after training sessions have been completed, it still might have been helpful to have an agreement with DRCs to engage in a systematic approach to training, technical assistance and resources following the project's completion.

9. The accounting and fiscal management of the program had to be redone every year due to logistical changes. These changes that occurred three times was very difficult on staff.

10. An on-site evaluation consultant may have been a better arrangement. This would have facilitated communicating with project staff, gathering and computation of and housing of the vast amounts of program and evaluation data required.

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

During this final year of training the DRCs received 112 hours of instruction by way of 19 instructional days and 17 different workshops. Five of these workshops over 10 days provided the DRCs with opportunities for direct training in giving professional presentations. With only one exception there was a constant steady pattern of increase in the Process Measures after DRC training over all the workshops and training sessions during the third year of KARTS. The range was from a score of zero increase on Ability to Internalize the Process (Movement and Learning Disabilities Workshops-June 16) to a high of 59% on Knowledge Level of Workshop Topic- (Art of Body Movement and Drama in the Classroom-November 13 and 14,1987). The average increase after training for each item on the Process Measures for each workshop was at least 13.2%.

The 9 workshops that had content measures showed steady increases in DRC posttest scores that ranged from none to 100%. In only two instances were there decreases in the DRCs Posttest scores (one DRC on the Gifted Education Test-June 15, 1988 and one DRC on the Learning Disabilities Test on June 16, 1988). The average increase for the DRCs on the Workshop Content Assessment Posttests was 46.5%! (And this mean score includes the 2 minus scores cited above).

These "hard figures" substantiate the more subjective assessments made by the KARTS Coordinator, Ms. Craighill-Moran, Dr. Nancy Brook Schmitz, the third party evaluator, and the 5 member evaluation panel of experts. The DRCs themselves reinforced the "quality training aspects" of the KARTS project in their own final evaluations. They perceived the major strengths of the KARTS program as:

1. In-depth hands on training with "the experts".

2. The opportunity to receive training over an extended 3 year period that was definitely "in depth".

3. Personal and professional growth as a result involvement with the arts.

4. Increased special education training and hands on experience with students who had a variety of handicapping conditions.

5. An increased understanding of the power of the arts and how they can be interrelated.

6. The development of a network of like-minded persons who are committed to the arts for special needs persons.

Clearly the in-depth, quality aspect of training in the arts and in fine tuning these skills in work with handicapped students has been achieved. Also, there is now a professionally trained cadre of experts strategically located across the state of Kansas.

The question arises as to whether the KARTS model for achieving this goal was the most feasible. The DRCs themselves identified several of the weaknesses of the KARTS program. These were:

1. Geography! The state of Kansas covers a huge area and trying to serve the entire state became a travel nightmare.

2. Scheduling of training. The DRCs felt it was almost an impossible task to work all week long(often in high stress teaching positions), and then be ready for training on Friday evenings.

3. Intensity of Training. The DRCs felt that often there was too much information and experiential training in too concentrated a time for assimulation.

4. Need for Greater Cooperation from School Districts. Some schools were reluctant to release DRCs for training and presentations during the regular school day. This made it impossible for some DRCS to participate in the statewide meetings such as the Kansas Art Therapy Association meeting, the Statewide Arts Forum and the Arts Celebration that held sessions on weekdays.

5. Loss of DRCs. Several DRCs dropped out early (one at the end of the first year and two during the second year). This had a negative effect on group cohesiveness.

6. Failure to Include Apprentices Sooner. Many DRCs felt that it would have been much more beneficial to the entire KARTS program to have identified and included the apprentices much earlier in the KARTS training program.

7. Endless Paper Work. Many DRCs were overwhelmed by all the paperwork required of them. Many were late in getting evaluations and travel forms returned on time--some refused to complete the final evaluations requested of them.

RECOMMENDATIONS

From an evaluation perspective there were several other issues that were not adequately addressed. The major issue throughout the three year KARTS training was the difficulty in getting the workshop presenters to author a brief (not more than ten item) pre/posttest of the content they were to cover during their workshops. The initial year, the evaluator was able to provide these items for three of the workshops. The next year, the presenters were to do this as a part of their contract with KARTS. This was met with minimal success. The same problem occurred this year--except that specific test examples were given to all presenters. These examples were accompanied by a specific request for each consultant giving workshops to include one of their pre/posttest comprised of forced choice items, true/ false items, and multiple choice items as opposed to open-ended questions that asked for opinions.

The constant issue/difficulty was that many of the presenters were not trained to write these kinds of tests, nor were they philosophically sympathetic to "testing" the material/content they planned to cover. This was especially true for the older generation of artists/presenters who are "at the top" of their particular discipline. Their training never included test making--nor test giving in the paper and pencil sense of test giving. Fortunately, the evaluator assisted by Mr. William Freeman and Ms. N. Canner was able to develop a measure of the artist process that was utilized during the second and third year of KARTS. These Process Measures did help determine the degree to which participants have acquired the artistic skills being imparted to them by "the artistic experts".

The demands of the KARTS evaluation plan necessitated the collection of many measures of process and content. (At several points during the training over the three year period, the DRCs lost patience with all the forms they were asked to complete.) It is rare to be able to obtain assessments of both the more subjective "process" in the arts as well as the "content" in the arts. It is also rare that evaluation can include both objective and subject instrumentation (Anderson, 1988) as well as multiple measures of effectiveness. This **multilevel, multifaceted evaluation methodology was one of several of the very unique features of the KARTS program.** Hopefully, this multiple measures/objective/subjective evaluation approach can be continued in future arts training programs. (At the same time there is a need to streamline and condense assessment instruments so that participants are not overwhelmed with forms and paperwork.)

The success and uniqueness of the KARTS program has been due to: the use of "the experts" for training; the strong abilities and commitment of the Coordinator, Ms. Maureen Craighill Moran and the Director, Mr. William Freeman; and the dedication of the DRCs that "hung in there" for the three year stretch. It was the exceptional talents of Ms. Craighill Moran, spurred on by Mr. Freeman's **commitment to excellence** and professionalism that enabled a herculean project such as KARTS to succeed. Also there are few professionals that possess the multiple talents of administrator, artist, educator, therapist, author, accountant, and organizer, that were needed to run the KARTS program. Lesser administrators would have failed.

One practice that was not dropped (although last year's evaluation report recommended that it be discontinued this third year) was the "piggybacking" of training on to another function such as the State Forum. It is difficult to make presentations, and then be involved in expert training as a student initially as a part of a larger conference group, and then as a part of a smaller KARTS group, at the same meeting. This confuses roles, makes it difficult to take full advantage of the training available, and is hard on the "expert" presenter as well. Future training projects in the arts should avoid this kind of "piggybacking of training".

The KARTS training is the equivalent of a two year full time master's degree program. It is unfortunate that not more DRCs (only one did pay tuition and earn graduate credit from ESU for the training) took advantage of earning graduate credit for the KARTs training. The DRC's success is more formidable when one is aware that they all held down full time jobs and had family responsibilities as well all during this time.

In spite of all the evaluation data obtained, the third party evaluator regrets that some standardized measure of self-concept (such as the Tennessee Self-Concept Scale, (Fitts, 1971) or the Piers Harris Self-Concept Scale, (1969) were not given to the DRCs as a pre/post KARTS training test. It is so apparent that major gains were made by all DRCs in the area of self confidence during the three years of KARTS training. These gains evidenced through observational data, undoubtedly would have shown up on these standardized measures of self-concept.

Indeed, standardized measures of change are lacking or limited for handicapped children in general. Those of us who are arts professionals must address this important issue or we will not be able to "sell" the arts to the layperson. Future funded projects should address this issue of documentation of child change as the result of involvement in the arts. This recommendation is in keeping with the DRCs stated top priority needs (reported in the final needs assessment) in terms of future training. "Identifying student needs" was first, followed by "evaluating student performance or progress", which tied with "evaluating effectiveness of instruction " for second. "Writing IEPs in the arts" was third (and IEPs necessitate measures of child change).

The question arises how might one provide solutions to the weaknesses raised by the DRCs about their training with KARTS? Perhaps it is too ambitious to try to cover the entire state of Kansas with this kind of training. Other training models might be more feasible; such as shorter term in-depth training in only 2 or 3 population centers, perhaps during summers; or, infusing key special schools with artist/special educators in residencies for extended periods during the school year, or the development of an arts center with satallite programs in which not only training can occur, but child change data can be easily obtained. After all, it is **in the schools** where the arts training will mostly be implemented. Why not train directly in selected schools for 2 or 3 month periods followed by teacher workshops during the summers? Certainly, it would be important to provide degree credit for this training via nearby institutions of higher learning--or stipends for the teachers (OR BOTH)!

Finally, greater direct involvement of local school administrators would be a key element in the success of this kind of project. Without strong local administrative support for the arts, nothing will ever change. KARTS did make efforts to include local administrators. The Kansas State Director of Education met with Special Education

Department staff members who provided training sessions. Also, a Kansas State Board of Education member met with the DRCs and opened up dialogue between the DRCs and others at the Kansas State Board of Education level. This kind of exchange and interaction helped make the DRCs aware of how the system works in the state.

If a program such as KARTS were run **on site** in a school, then there would more be a higher probability of increased local administrative support. It is an axiom that those who are involved in the arts are the strongest supporters of the arts. Administrators must ,therefore, be directly involved in training projects such as KARTS, for we are also after "adult change" as well as child change in the arts. If more administrators could be directly involved perhaps the stated needs that the DRCs expressed for more support for the arts in terms of resources and payment for service/reimbursement for professional delivery of arts programs to special needs individuals (on the final needs assessment) might be more readily met.

In summary, Maureen Craighill-Moran, William Freeman and the DRCs must be commended for their exceptional efforts to bring a very complex and professionally run project to a successful conclusion. It is most unfortunate that further funding for a continuation of the KARTS concept was not deemed a priority at the national level. It is this writer's fervent hope that funding will be obtained from other sources so this outstanding program can be continued and can grow since the key personnel (the DRCs) are already very well trained and in place.

KARTS was an excellent personnel development project that provided the needs/evaluation data to indicate the benefits of further institutionalization at the preservice level of arts with the handicapped content material. Although the provision of in-service training has a continued need and value, the data indicates the advantages in providing this material at the preservice level, where future related service personnel and educators are developing their methods and style of working with special needs students.

References

Anderson, F.E. (1988) Evaluating the Very Special Arts Festival Programs: An Attempt at Qualitative and Quantative Approaches. Washington, D.C.: Very Special Arts, U.S.A.

Fitts, W. H., ed.,(1971) The self-concept and self-actualization. Nashville, Tennessee: Counselor Recordings and Tapes.

Piers, E.V. and Harris, D. B. (1969) The Piers-Harris children's self-concept scale. Nashville: Counselor Recordings and Tapes.

Wylie, R.C. (1974) The self-concept volume 1. (rev. ed.) Lincoln: University of Nebraska Press.

Kansas Arts Resource Training System (KARTS)
District Resource Coordinator

POST WORKSHOP TRAINING NEEDS ASSESSMENT
Year THREE

Compilation

Directions: Please complete this form by BLOCK PRINTING or typing your answers giving as complete answers as your are able. Then, return it to: Dr. Frances E. Anderson, 311 Orlando Ave, Normal, Il. 61761. PLEASE RETURN THE COMPLETED FORM **AS SOON AS POSSIBLE and WITHIN 7 DAYS OF RECEIVING IT. THANKS!**

Name: ______________________, ______________________
last first

Mailing address: ____________, City ______________ KS, __________
street Zip code

Phone # (home) ______________________ (Work) ______________________
(area code) (area code)

Agency and/or program in which you NOW work: ______________________

Address: ______________________ City __________ KS __________.
zip code

AREA OF EXPERTISE:

1. Has there been an increase in your areas of expertise in the fine arts as a result of your participation in the KARTS program **this year?** NO___ YES_7__

1.2 If yes, please rate your expertise on All arts forms listed below and note your level of expertise ("B" for beginning, "I" for intermediate, or "A" for advanced) **BEFORE KARTS 3nd year** and **AFTER KARTS-3nd year**

Drama(level before KARTS)Beg. 6,; Cur.Level:Beg.0,Int.5;Ad.2.
Vis.Arts (level before KARTS)Beg.2,Int.4,Ad. 1;Cur.level:Beg.0, Int.2, Ad. 5.
Movement:(level before KARTS)Beg.5, Int. 2, Ad. 0 Cur.Level Beg. 0, Int. 1, Ad. 5.
Music:(level before KARTS)Beg. 3, Int. 4, Ad. 0; Cur.Level Beg.0, Int.4, Ad. 3.
Storytelling(Level before KARTS)Beg. 4, Int. 3, Ad. 0; Cur.Level Beg. 0, Int.2 , Ad.5.
Other: (please specify)________(level before KARTS)_____
Current Level ________.

1.3 Has there been an increase in your special education expertise as a result of your participation in the KARTS program **this year?** No___; YES_7__.

If yes, please list the specific special education area (content and or handicapping condition and ages) and note your level of expertise BEFORE KARTS and your CURRENT Level)by placing a "B" for beginning, "I" for intermediate, and "A" for advanced after the special education area.
(Limit your answer to no more than 5 entries)

Ph.H. (BEFORE KARTS) _B (1)___; AFTER KARTS__I(1)
Learn Dis.B (1); After Int..(1); Work with Ment. Hand. beg.(1) to Ad.(1); Work with EMH Beg.(1) to intermed. (1) , Parents from beg.(1);to Ad.(1);Gifted from beg. (1) to adv.(1); Adaptations from intermed.(1) to adv.(1); Work with Deaf/Blind (beg. 1) to Ad (1) ; LD from beg,(1) to adv.(1); TMH from beg. to intermed (1); BD from intermed. (1) to advanc. (1); SMH from beg. to intermed(1); physically handicapped from intermed.(1), to advanced (1).

FEEDBACK ON WORKSHOPS OFFERED DURING YEAR

2. For the workshops listed below, please provide an overall rating of their usefulness to you a. personally and b. professionally. Would you also please indicate on what topics from each workshop(if any) you would like to have additional information/training ?

1. Curric. Devel thru inter-active arts (Arcadia,KS)	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(3)	3	4(2)	5
Professional Usefulness	1(2)	2(3)	3(3)	4	5

I would like more information about:

2. Body Movement-Mettler	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option) (not applicable 4)	1(1)	2(1)	3	4	5
Professional Usefulness	1(1)	2(1)	3	4	5

I would like more information about:

3. Drama for Classroom - Sanville	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(3)	4	5
Professional Usefulness	1(1)	2(5)	3(1)	4	5

I would like more information about:

4. DRC Presentations in music, movement and storytelling	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(2)	2(4)	3(1)	4(1)	5
Professional Usefulness	1(3)	2(3)	3(2)	4	5

I would like more information about:

5.Tech. Asst. & Demonstrat. sessions in music,movement, storytelling & visual art	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(1)	3(3)	4	5
Professional Usefulness	1(3)	2(3)	3(1)	4	5

I would like more information about:

6. DRC networking, year review-Craighill Moran	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(4)	2(5)	3	4	5
Professional Usefulness	1(2)	2(6)	3(1)	4	5

I would like more information about:

7.Guided Imagery & Assessment-McVey	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1	2(3)	3(4)	4	5
Professional Usefulness	1	2(3)	3(3)	4(1)	5

I would like more information about:

8. State forum-Movement-N. Canner	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(3)	3(2)	4	5
Professional Usefulness	1(2)	2(5)	3(1)	4	5

I would like more information about:

9. State Forum-Communic. thru arts-Curry	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(4)	4	5
Professional Usefulness	1(1)	2(2)	3(5)	4	5

I would like more information about:

10. Communic thru music- Bruscia	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(5)	2(3)	3	4	5
Professional Usefulness	1(1)	2(5)	3(1)	4(1)	5

I would like more information about:

11. Pre-Voc,Voc training- Hoernike	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(1)	3(4)	4	5
Professional Usefulness	1(1)	2(4)	3(1)	4	5

I would like more information about:

12. Literature Review- F.Anderson	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(2)	4	5
Professional Usefulness	1(1)	2(5)	3	4	5

I would like more information about:

13. How to market yourself	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(4)	3(1)	4	5
Professional Usefulness	1(3)	2(5)	3	4(1)	5

I would like more information about:
Networking

14. Photography	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(1)	4(1)	5
Professional Usefulness	1(2)	2(3)	3	4	5(1)

I would like more information about:

NEEDS AND PROBLEM IDENTIFICATION

3. What do you currently feel are your three most pressing needs in enabling you to teach/ train persons in the arts for the handicapped? (Limit your response to only three.)

1.(most pressing) time (2), supplies

2.(next most pressing) need for central office to act as a clearing house, marketing and development of opportunities, networking.

3.(third most pressing problem) lack of monetary compensation, more direct experience with the arts and handicapped children, energy, public relations/advocacy for the arts.

4. What are the three most pressing problems you are having in teaching the arts to persons with handicapping conditions:(Be specific and limit your response to only three).

1.identifying groups of children who need arts, lack of pay for working with special education and the arts.
2.(next most pressing problem) materials, lack of support of the local school district.
3. (third most pressing)-in teaching the arts to persons with handicapping conditions(be specific) lack of time and money, getting children involved, the lack of a music library and music resources.

5. Has your comfort level increased in any of the arts forms as a result of your KARTS training **this year**? NO___ YES_4_. If yes, with what art form(s) experiences(limit your answer to no more than 5) has your comfort level increased as a result of your KARTS training this year?

1. music(2), visual arts, storytelling

2. movement (3)

3. drama, guided imagery, music

4. storytelling (2), music, drama

5.visual arts(2), integrated arts

5 b. Which of these listed above would you feel comfortable teaching to peers? all arts (2), visual arts (2), storytelling (1), music (1), movement (1).

5 c. Which of these listed above would you feel comfortable teaching to students? all arts (2)visual arts, (2), storytelling (2),movement (1), music (1),

6. With which art(s) forms are you least comfortable ? (Please list up to 5 areas/or activities):

6 a. personally: music (2), movement (1), clay (1), drama (1).

6 b.in teaching to students: drama (1), music (1), movement(1), clay(1).

7. Has your comfort level increased in teaching any specific handicapping condition as a result of your KARTS training **this year**? NO___ YES_4__. If yes please list (up to 5) handicapping conditions in which there has been an increase in comfort level.

1. blind, visually impaired, physically handicapped, paraplegic, spina bifida.

2.SMH, multiply handicapped, deaf, blind and visually impaired(3).

3.TMH, EMH young adult, severely emotionally disturbed, multiply handicapped.

4.EMH,autistic.

5.hearing impaired.

8. Please assign a rank order from ONE (top priority) to TWELVE for the following items IN TERMS OF YOU OWN NEED FOR TRAINING : Please assign only one number to each item.

a. Motivating, encouraging students 10, 12, 12_____
b .Developing student self confidence_9, 11, 10____
c. Using a variety of teaching methods_12, 10,9___
d. Teaching students to read_8. 8. 1___
e. Evaluating effectiveness of instruction_4. 4. 2____
f. Managing disruptive behaviour among students_11, 11, 9____
g. Identifying student needs_1, 1, 1 ___
h. Presenting individualized learning activities 5, 5, 8____
i. Increasing knowledge in the content areas_7, 7, 3___
j. Planning instructional activities_6, 6, 4__
K. Evaluating student performance or progress_2, 2, 6____
j. Writing IEPs in the arts 3, 3, 5_____

identifying student needs was overall no. 1 (both year two and this year); evaluating student performance or progress and and evaluating effectiveness of instruction were tied for second. Writing IEPs in the arts was third. Planning instructional activities was fourth.Increasing knowledge in content areas fifth. These were the same top 6 priorities as last year accept no. 2-6 were in a slightly different order (IEPs in the arts was 2nd last year and increasing knowledge in the content areas was third last year).)

8.1 Are there any other items that should be included in this list? Please list them and be as specific as you can.

9. IS there any other feedback, or comment(s) you would like to make either about the program in general or in terms of any specific component? (Your comments will be held in confidence by the evaluator).

9.1 May we quote your comments? Yes___(Please sign indicating your permission to be quoted)NAME________________________________DATE______

PLEASE RETURN COMPLETED FORM **AS SOON AS POSSIBLE** TO DR. F.E.ANDERSON,311 Orlando Ave. Normal,Il. 61761. Thanks for your time and effort!!!

Appendices

Appendix A

Evaluation of DRCs Based on Video-Taped Presentations
June, 1986 and April 1988

Dr. Nancy Brooks-Schmitz

An Evaluation of the KARTS Trainees' Development from June 1986- April 1988

This evaluation is based on presentations by the KARTS trainees which were video taped in June 1986 and April 1988. These video taped presentations were evaluated for structure, content, and methodology. The following observations being made:

Bobbie Koen:

6/19/86 At first, the trainee appears slightly nervous with shaking voice and wringing of hands. It is obvious from her verbal and body attitude that she listens well and is able to present materials from a strong background with her subject, LD learners. The content of the presentation is a sharing of her work with LD learners utilizing storytelling, drawing, movement and music. This trainee uses a voice tone which may be interpreted as talking down to her listeners. During the presentation she uses much positive reinforcement with the participants. At first, she draws from them responses to her questions, making use of their answers in leading from one activity to another. When working with music and drawing, however, she responds to musical cues with own ideas rather than eliciting responses from the participants. She provides suggestions about the story's character rather than eliciting this information and details from the participants. The lesson is very slow paced. The use of movement is developed by dividing the group into two with half of the group being firebirds and half of the group observing. During this movement phase the movement continues too long without development or suggestions for development. The other group then has a similar experience with the second character from the story, the monsters. She uses a prop to get into the movement thus involving the students readily.

She does provides clear directions throughout. Koen gave a good wrap up about interrelationship of the arts to the classroom. She also shared the development of these materials and other possibilities for use with language development. She noted that she had moved through the materials normally taught in a one week sequence in rapid order rather than demonstrating the content of a single lesson. The art focus of the lesson seems to be that music tells a story. The outcome of the lesson seems to be developing imagination through interacting with these four art areas.

4/88 While the voice quality and the tone is similar to first presentation, this trainee presents a more comfortable presence as noted by the voice quality and her body attitudes. She presents a case study of one of her

BEST COPY AVAILABLE

students. This presentation is clear. She demonstrates her own openness to coming to know her student during the period of the case study, tracing this student's abilities, skills, challenges and behaviors in a sensitive manner to enable the audience to share this experience and understand the child and the methodologies and materials used with the student.

During the presentation, Koen shows an understanding of the terminology of Special education, the arts, and education. She used these terms in a clear and unambiguous way which added to the presentation and her authority. She handled questions well with refernece to assistance available to the field.

Summary: This trainee demonstrates a growth in presentation skills, specific vocabulary, ability to structure presentations and to adjust pacing appropriate. She also clearly demonstrates new arts resources to draw upon for her work with students/clients.

Sherri Austin (Boese)

6/86 This initial presentation to peers was active and engaged participation of all members of the group. She limited quick answering of her questions by the already informed, thus allowing others to think ang grow. Her presentation was clear. She was supportive of the learners. She clearly brought practice, experience and a solid understanding of her primary art area to this presentation. She clearly brought insightful use of research in child development, language acquisition and learning theory to her presentation while illustrating her presentation with concise examples clearly demonstrating to the participants the main objectives.

4/88 Boese's presentation of a case study began with a song and rhythmic involvement of the audience in a follow-the-leader format. This immediately attracted the audience's focus. Her introduction to her self provided a way to link this focus to careful attention to what would follow, especially having them look for the reappearance of the preceeding musical format with the case to be presented.

Her presentation of the actual case study initially focused upon what the child did well and discussed problems in context to his skills and interests. She utilized an appropriately paced slide presentation of student engaged in interesting projects. Her simultaneous presentation focused on family, family setting, and child's abilities. Moving from this slide introduction of the child to discussion of learning disabilities in general, Boese clearly defines how subject fits this profile. Her handouts provided guidelines to LD learners. She directs her case study from this handout to the child.

BEST COPY AVAILABLE

Integral with her presentation was a discussion of what she learned about the child as a result of tests and observations of other professionals also working with the child. The is a most complete presentation utilizing visual, auditory and kinesthetic modalities. She provided clear recommendation for further work with this student including developing attention span and some accommodation for his disabilities. Concluding the presentation, she integrated her earlier musical activity with participants with child's needs and abilities.

Summary: While the initial presentation was well paced and demonstrated Boese's skills and confidence, the final presentation clearly demonstrated development and refinement of ability to utilize multiple modalities in her presentations. An impressive presentation.

Joleen Haffner

June 18, 1986 In her initial presentation, Haffner presents her material without discovering from group behavior whether group is ready to move on. No outward behavior of students is required by this teacher as a guide to student understanding. Her presentation clearly validated her student behaviors, otherwise. Her presentation demonstrated her abilities to use self validating techniques, but a lack of skills and comfortability of integrating arts activities as a tool for learning. Her use of props in presentation is well integrated and is a way to focus upon abstract concepts.

4/88. Presentation provides a way for everyone to introduce self and something about self to share. This acknowledges each individual taking part in presentation.

Balloon provides a very good visual for self esteem, making concrete this abstract and providing a focal point for the students. Presentation demonstrated a need for Haffner to elict more responses from participants and to work towards others to value. Directions given during presentation were fuzzy especially given the particular needs of the students. Quality arts experiences are missing-- movement and art are used to enhance suject areas which is self-esteem. No new learning in the arts, however, is developed through the presentation.

Summary: This trainee did not demonstrate much growth in the area of content or methodology from earlier presentation to later presentation. Grasp of arts concepts and strategies seems missing. She does, however, demonstrate that she is able to use, in a limited way arts, materials to

BEST COPY AVAILABLE

enhance her own area. A second concern is that she seems to react little to student behaviors that might indicate a need to make adaptation to student needs and comprehension. I wonder about the depth of learning within the experience.

Kay Martinez

7/18/86 Presents a memorized story. This is obviously not a comfortable presentation for this trainee. Her story would be enhanced if she presented it in her own words rather than the words from the book. Her use of voice dynamics enhances the presentation. She provides a connection of self to the story. She seems nervous at presenting.

4/88 Presentation is energetic. Her behaviors affirm the students and acknowledges each as individuals. She uses clear and simple directions in sequential development of her presentation. These are clearly based upon participants' needs. With children and adults in presentation, she makes use of the adults to hep in most difficult parts of prject thus facilitateing the experience for the children and ensuring ongoing interest and involvement of the audts. She takes participants from the familiar to new insights and use of materials. Lesson continually reconnects to earliest idea and main theme of lesson. While verbal responses from the children are limited, Martinez provides positive feedback and acknowledgement for responses given.

At a second presentation the interaction with children was particularly positive including involvement of the children in verbalizing experience. The presentation was well paced. She showed ability to accept children's ideas and then confirm idea by what followed. she allowed children to problem solve by giving more cues rather than providing them with the answer. She clearly linked her story to the art expeiences. Again she integrated the adults in meaningful way with children to enhance the experience and learning of both groups. Her facial expressions illustrated the drama of the story and enthusiasm for her material. In reference to the taking the project home to Mom , she needed to be more awared that all children do not necessarily have traditional parenting -- rather "Take home to put in your room or to give it to someone special who you love or care about."

Summary: Shows definite growth in presentation skills, ability to develop quality arts experiences for the enhancement of learning, and ability to integrate all knowledges. Clearly demonstrates understanding of teaching to all children through presentation using all learning modalities.

BEST COPY AVAILABLE

Tammy Herl

June 1986 Unsure of herself in presentation to allow her own personality to be exposed. Tends to work from notes and is not perceptive of applications. Talks of activities as already set,"recipes". Gives ideas for project springing from dramatic experience, but provides too much feedback while students are working without ascertaing that students are listening.

Provides no summary to assist students in synthesizing experience and to refocus students upon the objectives/main points of the presentation. Presentation skills lacking and personal ability to see what learning is taking place is limited. Needs to develop arts understanding as well.

4/86 Pacing is quick. Slides, music and discussion about animals in zoo is striking experience. Needed to take time to develop what children actually saw and go back to talk about each animal and its particular body parts and manner of moving in an indepth way. The presentation of the bag and the imaginary mixing of animals was not clear. A better solution to this would have been to use cutouts o as puzzles to put together or flip pictures to create tangible demonstration of concept of mixed-up animals with different parts of different animals creating "new mixed-up" animals. Drawing on the board as a spring board for ideas, memory, sound and movement seemed successful and finally enabled students to understand concept. The structure of the lesson seemed choppy with links to previous activities not clear. Did not make attempt to integrate on-looking teachers into presentation or to address their needs. Does work well and relate well with the children.

During art activities moved around room to talk to each child to provide assistance and support for child to work through ideas. Provided time for children to talk about their drawing. Did not have a way of closure which synthesized experience thus refocusing students on learning.

Summary: While this trainee clearly shows growth during training period, there are still obvious problems in fully integrating learning and then translating it to her own presentations. She needs encouragement to continue to experience this type of presentation and to evaluate her plans prior to and after the presentation to help inform herself of the connectiveness of each part of the lesson to the others and to the main goal of the lesson.

Joleen Macy Thompson

BEST COPY AVAILABLE

6/86 Choose exellent story which easily demonstrated different types of comng to know -- visual, kinesthetic, auditory, smell. Her introduction was authentic and unselfconscious. She provided clear directions and appropriate pacing for this group. This presentation integrated lecturae, class participation and acknowledgement of the learners' understanding. While she made use of small group participation, she needed to listen in to specific groups as the discussion progresses to assist in knowing how successfully students were proceeding and to steer obvious off-task or off-subject responses back to main focus. Elements in simple rhythmic pattern transferable to all stories. Clear development of class from theroy presented to simple skills to growth of skills. Provided resources for participants. Clarified different styles of presentation of story-telling and of choices made by well known people who tell stories. Completed presentation with an excellent story in her won style illustrating all points of her presentation.

4/88 Provides an introduction of all participants by asking them to share their name and tell their favorite season. This not only affirms each individual but immediately sets the enviroment for student participation and individuation, and focus of class on each other. Since this was a shared lesson the pacing of the lesson was a result of both teachers' expertise and planning. After her partner's presentation, Thompson changed her placement as focus of grouup by comming into the center of the circle and talking to students by turning her body in relation to the student's position in the circle. She was capable at getting students to interact and showed skill at having students develop many ideas. Her directions were clear. , I am concerned that too many directions were given at once for the disabled child to fully assimulate. Sequencing of the distrebution of art supplies would have facilitated a more orderly transition to art activity.

Summary: While the first presentation clearly demonstrated a wide range of presentation skills and thoughtful preparation for the presentation, the second example demonstrated only some of the same skills. This trainee may have been handicapped by the ineptness of her partner. I feel that the workshop was not well planned out logistically or in concept. The lesson was presented at an awareness level which seemed appropriate but seemed lacking intotal involvement of the teachers. Given this trainee's obvious skills and understandings in the first presentation, I am left disatisfied with this demonstration.

Toni Dort

BEST COPY AVAILABLE

5/86 Opening personal background shows remoteness from audience. Her body posture is enclosed with hands in pockets. She gestures little with hands, body or facial expression. Fails to develop rapport with group by virtue of this remote and closed body placement. Failed to acknowledge audience by behaviors. While providing personal philosophy, it is not clear what the focus of this portion of the presentation is. This portion would have been clearer if she had demonstrated or brought out this philosophy through her teaching, elaborating as she developed the lesson the philosophical underpinnings.

The pacing of the presentation provided too long a time period for each section without development of new concept or understanding in the participants. The objective of the lesson was not clear. Her directions are not clear. Participants seem unclear of when to move or respond. No depth of understanding or new learning seems to be exhibited by participants although they maintain interest on the presentation. Positively, Dort does pick up on student cues to keep interest. Sshe also provides guidelines while going along. Students were not aked to respond about experience nor was synthesis attempted by Dort.

When a student entered late, Dort provided her with a synopsis of class and suggestion of a way for student to enter into experience. Used imaginative realm. Allowed students to do without much guidance towards a development of specific skills or knowledges. Does synthesize through student input the philosophical statement made earlier. Privides resources for participant use. Attemped to use related arts in her appoach utilizing movement, visuals, music and storytelling. Provided lovely instuments but did't introduce them or their capabilities, i.e. tone color, to the participants. This lesson stayed on an awareness level without attention to the needs of this population, merely with the trainee's approach to teaching (a limited approach).

Sept 1986 In a workshop for students, similar problems are demonstrated as in ealier lesson. Dort allows music to go on too long to make point. She does not select out the specific focus for the student. Her philosophy of starting where the student is or where their strenths are seems limited to staying where the student is or where strengths are. She does not build skills and new learning through her lessons, utilizing only resources children already possess. This trainee does not have a clear idea how to devleop a learning experience which is sequential and builds new insights and understandings on entry skills. She wastes much time in each lesson providing little verbal direction or feedback. She tends to synthesize for the children rather than having children synthesize from their experience.

BEST COPY AVAILABLE

4/88 Working with Joleen Macy Thompson, Dori demonstrates stronger voice and inflection than in earlier presentation. Her behaviors continue to be similar including tending to walk around with hands in pockets rather then truely interacting with children. Seems much more content in presenting lesson than in noticing student behaviors and making adjustments in presentation accordingly. She elicts responses from children concerning specifics and does provide clear directions. Her positive reinforcement of appropriate signals, benefits the learning experience. Again the lesson demonstrates only awareness level activities.

Summary: This trainee has demonstrated some gains from work in program. She still needs to find material appropriate for age group and to develop learning rather than present materials where child is. Her tendency to remain remote from the learning experience demonstrates her own insecurities and protectiveness of self. Rather than engaging students in a learning experience, she places experiences out for the students to become invovled in them as they may. Of the trainees, this is clearly the weakest in content development, presentational skills, awareness of student learning, and class structure.

Bonnie Burnside

6/86 Provides handout for participants. Elaborates on this handout which shows specific music goals cooresponding to IEP goals. Handout provides structure. Clear concepts. Summarizes at each step of the lesson. Clearly provides for a development of learning skills and concepts in music and in application to other art areas and special education goals. Developed lesson sequentially. Reinforces primary concepts of overall workshop. Provides integration of materials from other trainees' workshops, thus synthesizing and applying and helping trainees to absorb and apply this material as well. Provides excellent resources for trainees to follow up lesson for greater understanding and personal development.

4/88 Presents handouts describing eitiology of autism. Introduces us to case client in an interesting and informative way so the audience becomes personally involved. Talks about moving from child's own pattern to a new pattern. Animated presentation of case study. Demonstrates level of personal involvement with client. Concludes year of study by summarizing her own work, learner gains and assumptions of what caused success. Provides her assessment tools which provides a simple and clear means for others to assess their own clients or students. Demonstrated positive behavior skills with student/client through video tape: reinforces

BEST COPY AVAILABLE

positively, clear direction giving, modifies as needed, moves class along quickly, uses student natme to encourage attending skills. everthing links up within lesson, and asks students to do as much as possible while cuing student behavior.

As she presents video tape she brings insight into our viewing of it by her ramakes She requires participants in case study to look for certain behavioral cues while watching video. She provides references for teachers to use for further self discovery. Provides time for participant discussion and questions. Interacts with and helps problem solve with group

Summary: This trainee demonstrates involvement, growth, and skills in teaching and presenting related arts experiences to students and to teachers. She presents her material and insights in a way which demonstrates enthusiasm, mastery of material, insightful synthesis of her own learning experience, and a genuine understanding of the learning process and learner needs.

BEST COPY AVAILABLE

Appendix B

KARTS DRC Evaluation Committee Statements and Letters to DRCs

COMMITTEE EVALUATION STATEMENT

SHERRI BOESE 8/3/88

Ms. Boese's file indicates that she has participated in the majority of the DRC training activities.

Ms. Boese became involved in the project as a person with a high level of skill and has continued to improve. Outside evaluators have indicated that Ms. Boese is an excellent presentor. She is also highly committed to using the arts with individuals with handicaps. An area of weakness, which was noted, was in the "paper work" area, but, Ms. Boese has taken steps to take care of this area.

The Committee recommends that Ms. Boese be awarded a certificate of completion. In addition, Ms. Boese should continue with her plans to work in the area of arts with the handicapped.

KARTS DRC Evaluation Committee

Terry Backus Nancy Mann

Ralph Bartley Elaine Klugman

Placido A. Hoernicke, Chair

Kansas State Department of Education

Kansas State Education Building

120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Sherri Boese
239 North Ridgewood
Wichita, KS 67208-4158

Dear Ms. Boese:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

The committee would like to recognize your professional growth over the past few years. You have opened your mind to the possibilities of this area of special education. We would encourage you to maintain your enthusiasm and continue to spread the word.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry J Backus
Terry Backus

Ralph Bartley
Ralph Bartley

P A Hoernicke
Placido A. Hoernicke, Chair

Nancy A. Mann
Nancy Mann

Elaine Klugman
Elaine Klugman

PAH/jkb

COMMITTEE EVALUATION STATEMENT

BONNIE BURNSIDE 8/3/88

After a review of Ms. Burnside's file, the committee wishes to express its commendation to her for her efforts in providing art to the handicapped. She not only meets the minimum requirements, but has far exceeded them. Thus, the Certificate of Completion should be granted.

We, as a committee, would encourage her to continue her professional development in the arts for the handicapped. It is her type of professionalism that will motivate and stimulate others, both teachers and students, to greater aspirations in this field of special education.

KARTS DRC Evaluation Committee

Terry Bachus

Nancy Mann

Ralph Bartley

Elaine Klugman

Placido A. Hoernicke, Chair

Put in DRC

Kansas State Department of Education

Kansas State Education Building
120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Bonnie Burnside
1771 North 73rd Terrace
Apt. 2
Kansas City, KS 66112

Dear Ms. Burnside:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

Ms. Burnside, the committee would like to commend you for, not only completing the minimum requirements, but for exceeding them far beyond what you would have needed to do to comply with the project.

We would also like to take this opportunity to express to you what we see as your strengths. You have quality skills as a group presentor and should continue to use these skills. It should be noted that you have shown a great deal of professional growth as you have worked with the project. This should continue to serve you and your students well in the future. You have made a great deal of progress in your efforts to learn about and integrate into your program other "Art" areas. This and your other efforts are commendable.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry Bachus
Terry Bachus

Ralph Bartley
Ralph Bartley

P A Hoernicke
Placido A. Hoernicke, Chair

Nancy A. Mann
Nancy Mann

Elaine Klugman
Elaine Klugman

PAH/lkh

COMMITTEE EVALUATION STATEMENT

TONI DORT 8/3/88

As noted by letters in Ms. Dort's file, she does well in working with various levels of students. She has experienced growth in being in touch with teachers and involved in the writing of student IEPs. Ms. Dort has attended every required meeting and did every required assignment. She has also become more comfortable in using the art process and the outcome of her final project. The committee recommends that Ms. Dort receive a certificate of completion.

KARTS DRC Evaluation Committee

Terry Bachus

Nancy Mann

Ralph Bartley

Elaine Klugman

Placido A. Hoernicke, Chair

Kansas State Department of Education

Kansas State Education Building
120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Toni Dort Fenn
2611 27th
Great Bend, KS 67530-7123

Dear Ms. Dort Fenn:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry L Bachus
Terry Bachus

Nancy A. Mann
Nancy Mann

Ralph Bartley
Ralph Bartley

Elaine Klugman
Elaine Klugman

P. A. Hoernicke
Placido A. Hoernicke, Chair

PAH/lkh

BEST COPY AVAILABLE

COMMITTEE EVALUATION STATEMENT

JOLEEN HAFFNER: 8/3/88

Ms. Haffner's file indicates that she has participated in the majority of the DRC training activities. Her relationship with school administrators and other personnel, according to letters in her file, are positive.

Comments from outside evaluators indicate a need for more organization and growth in the area of arts content and methodology.

The Committee recommends that Ms. Haffner be awarded a Certificate of Completion. Further, the Committee would encourage Ms. Haffner to work on organizational skills and increase her use of arts in her work.

KARTS DRC Evaluation Committee:

Terry Bachus
Nancy Mann

Ralph Bartley
Elaine Klugman

Placido A. Hoernicke, Chair

BEST COPY AVAILABLE

Kansas State Department of Education

Kansas State Education Building

120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Joleen Haffner
5770 Elbo Drive
Manhattan, KS 66502

Dear Ms. Haffner:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry L Bachus
Terry Bachus

Nancy O. Mann
Nancy Mann

Ralph Bartley
Ralph Bartley

Elaine K. Klugman
Elaine Klugman

P.A. Hoernicke
Placido A. Hoernicke, Chair

PAH/lkn

BEST COPY AVAILABLE

COMMITTEE EVALUATION STATEMENT

TAMMY HERL 8/3/86

Ms. Herl's file indicates that she has fulfilled all the requirements and will receive a Certificate of Completion to be placed in her file. Ms. Herl has a strong willingness to learn and adapt to new situations involving all age groups. She should continue to expand her work with the arts and be productive in everything she attempts to do for people of all ages involving the arts.

KARTS DRC Evaluation Committee

Terry Bachus

Nancy Mann

Ralph Bartley

Elaine Klugman

Placido A. Hoernicke, Chair

BEST COPY AVAILABLE

Kansas State Department of Education

Kansas State Education Building

120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Tamara Herl
R.R. 1, Box 200
Mount Hope, KS 67108

Dear Ms. Herl.

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

The committee would like to recognize your professional growth over the past few years. You have opened your mind to the possibilities of this area of special education. We would encourage you to maintain your enthusiasm and continue to spread the word.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry L Backus
Terry Backus

Nancy A. Mann
Nancy Mann

Ralph Bartley

Elaine Klugman
Elaine Klugman

P H-Hoernicke
Placido A. Hoernicke, Chair

PAH/jkh

BEST COPY AVAILABLE

COMMITTEE EVALUATION STATEMENT

BOBBIE KOEN 8/3/88

Ms. Koen's file indicates that she has completed a majority of the project activities. Her case study was judged thorough and her presentations were numerous. There is documentation in her file that her presentations were of above average quality. There were excellent visuals and she handled questions from the group very well. There was a good sense of pacing and good motivation was provided.

The Committee has recommended that a Certificate of Completion be provided. The Committee also recommends that the following areas be reviewed for possible strengthening: Submission of materials in a timely fashion and continuing to work on the expansion of her expertise in music.

KARTS DRC Evaluation Committee:

Terry Bachus Nancy Mann

Ralph Bartley Elaine Klugman

Placido A. Hoernicke, Chair

BEST COPY AVAILABLE

Kansas State Department of Education

Kansas State Education Building
120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Bobbie Koen
5209 W. 61st North
Wichita, KS 67205-9054

Dear Ms. Koen,

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

The committee would like to recognize your professional growth over the past few years. You have opened your mind to the possibilities of this area of special education. We would encourage you to maintain your enthusiasm and continue to spread the word.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry X Bachus
Terry Bachus

Ralph Bartley

P A Hoernicke
Placido A. Hoernicke, Chair

Nancy A. Mann
Nancy Mann

Elaine Klugman
Elaine Klugman

PAH/jkn

BEST COPY AVAILABLE

An Equal Employment/Educational Opportunity Agency

COMMITTEE EVALUATION STATEMENT

SHARON LOVELESS 8/3/88

As noted by various letters in her file, Ms. Loveless works well with her students and peers. She has persistence and fortitude in working toward her goals. Ms. Loveless proves to be very energetic in her presentations and teaching. The Committee recommends that Ms. Loveless receive a Certificate of Completion. It is further recommended that she consider better utilization of her time in attempts to avoid being overwhelmed.

KARTS DRC Evaluation Committee:

Terry Bachus	Nancy Mann
Ralph Bartley	Elaine Klugman

Placido A. Hoernicke, Chair

BEST COPY AVAILABLE

Kansas State Department of Education

Kansas State Education Building

120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Sharon Loveless
1000 Platt
Olathe, KS 66061-2940

Dear Ms. Loveless:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry L Bachus

Terry Bachus

Nancy A. Mann

Nancy Mann

Ralph Bartley

Elaine Klugman

Elaine Klugman

P. A Hoernich

Placido A. Hoernicke, Chair

PAH/jkh

COMMITTEE EVALUATION STATEMENT

KAY MARTINEZ 8/3/88

Ms. Martinez' file indicates that she has completed a majority of the project activities. Her case studies were thorough and extensive. There is documentation in her file that she has utilized the professional growth aspects of the program. Her presentations were a specific area of growth and her evaluation in 4/88 and her appearance on a prepared video were energetic. Ms. Martinez made a major contribution to the production of a video on the DRC experience.

The Committee has recommended that a Certificate of Completion be provided. The Committee also recommends that the following areas be reviewed for possible strengthening: Continue to work on pacing of presentations, continue to concentrate on integrating all aspects of the arts.

KARTS DRC Evaluation Committee:

Terry Bachus Nancy Mann

Ralph Bartley Elaine Klugman

Placido A. Hoernicke, Chair

Kansas State Department of Education

Kansas State Education Building

120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Kay Martinez
1412 Morgan
Parsons, KS 67357-4338

Dear Ms. Martinez:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

The committee would like to recognize your professional growth over the past few years. You have opened your mind to the possibilities of this area of special education. We would encourage you to maintain your enthusiasm and continue to spread the word.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry Backus
Terry Backus

Nancy A. Mann
Nancy Mann

Ralph Bartley

Elaine Klugman
Elaine Klugman

P.A. Hoernicke
Placido A. Hoernicke, Chair

PAH/jkh

COMMITTEE EVALUATION STATEMENT

JOLEEN THOMPSON 8/5/88

After a review of Ms. Thompson's file, the Committee would like to recognize Ms. Thompson's professional growth over the past three years. She has opened her mind to the possibilities of this area of special education. We would encourage her to maintain this enthusiasm and continue to spread the word. The Committee does recommend approval for Certification of Completion.

KARTS DRC Evaluation Committee

Terry Bachus Nancy Mann

Ralph Bartley Elaine Klugman

Placido A. Hoernicke, Chair

Kansas State Department of Education

Kansas State Education Building

120 East 10th Street Topeka, Kansas 66612-1103

send all correspondence to:
Arts with the Handicapped and
Kansas Arts Resource Training System
sole source contractor with
Kansas State School for the Visually Handicapped
1100 State Avenue, Kansas City, Kansas 66102
phone 913-281-3308

August 3, 1988

Ms. Joleen Macy Thompson
134 South Elm
Ottawa, KS 66067-2135

Dear Ms. Thompson:

It is our pleasure to inform you that the KARTS Evaluation Committee, after careful review of the materials in your file, has recommended that you receive a certificate of completion. The certificate attests to your involvement in a unique, high-quality training program to integrate arts-related services into programs for individuals with handicaps.

The committee would like to recognize your professional growth over the past few years. You have opened your mind to the possibilities of this area of special education. We would encourage you to maintain your enthusiasm and continue to spread the word.

A copy of this letter will be placed in your District Resource Coordinator file. We wish you continued success in your career.

Sincerely,

KARTS DRC Evaluation Committee:

Terry L Bachus
Terry Bachus

Nancy A. Mann
Nancy Mann

Ralph Bartley
Ralph Bartley

Elaine Klugman
Elaine Klugman

P.A. Hoernicke
Placido A. Hoernicke, Chair

PAH/jkh

BEST COPY AVAILABLE

An Equal Employment/Educational Opportunity Agency

Appendix C

Tabulation of Evaluation Data for KARTs Workshops for Third Year

Total # 13

(WPE)

WORKSHOP EVALUATION

Date 10/23-24/87 Location Brick Mountain

1. Objectives
Were workshop objectives clear? 13-yes Did they meet your needs? 11-yes 1-Somewhat 1-Blank
Suggested improvements:

2. Materials
Did materials fit objectives? 13-yes Are they meeting your needs? 10-yes 3-blank
Suggested improvements:

3. Staff
Was the presenter thorough? 12-yes 1-blank [✓ Consistent] 7 or contradictory? 1-both 5 blank
Suggested improvements:

4. Participants
How well did the presenter relate to your needs (content or personal)?
(2) Objectives were directly based on needs - (2) better than anticipated

Do you want to become better acquainted with other participants? 9-yes
Suggested improvements: (2) Name tags - more interaction after Formal Sessions - List of participants

5. Structure
Are group size and composition helpful to learning? 13-yes
Are physical arrangements for group work appropriate? 13-yes
Suggested improvements:

6. Media/ Audio-Visual
Are learning aids appropriate? 13-yes Supplies adequate? 10-yes 3-blank
Suggested improvements:

7. Future Needs
Have you discovered additional learning needs? 8-yes 1-NO 4-blank

What? Music, Art pictures, Storytelling - New techniques or methods - Motion Therapy - need more workshops -

8. Time
Was pace of learning activities appropriate? 11-yes 2 blank
Suggested improvements: More time needed - be more precise

BEST COPY AVAILABLE

9. Methods
Which type of learning activities worked best? Experiential(3) - large group - All were good(12) - Music - Visual Arts(2) - Movement

Which encountered problems? movement, for me I had to get over inhibitions

10. Energy/ Attention
Are more/fewer breaks needed? 9-OK

Was your energy or attention lower at certain times? 3-yes 9-no

When? Increased later on in the day
PM - Before lunch - When a person talked too long

Why? Liked more involvement as the day progressed

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 10-yes 1-OK
Suggestions:
little chilly at times - more workshops close to my area - very relaxing - Relaxed get to the point

12. Dates
Was the scheduling convenient for you? 11-yes 1-OK
Suggested improvements:
would like a workday sometime with administrators encouraged to send participants

13. Facility
Comments: Great - Interesting - wonderful

Suggested improvements:
Being more precise concrete manual

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal
3 3 4 · 3 blank
1 2 3 [✓ 4] [✓ 5] [✓ 6]

15. How would you rate this workshop? (circle number)

Terrible----------------------------Excellent
2 3 6 2-blank
1 2 3 [✓ 4] [✓ 5] [✓ 6]

16. I came to this workshop because: I wanted to know about K-Arts - (2) To gain knowledge to benefit my department - (5) Interested -

Total # of forms 9

[illegible]

BEST COPY AVAILABLE

General Assessment for Workshop on IEP in Art

Given by DRCs on the following date 10/24/87

Name: Major Arts Area of Expertise Visual (5)
Music (3)
L.D. (1)

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1. Before the workshop my level/knowledge in the arts topic of the workshop was: LOW ① MODERATE ② HIGH ⑥

2. After the workshop my level/knowledge in the arts topic of the workshop was: LOW MODERATE ② HIGH ⑦

3. Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4 ⑤	HIGH 5 ④
4. After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4 ②	HIGH 5 ⑦
5. Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4 ⑧	HIGH 5 ①
6. After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4 ③	HIGH 5 ⑥
7. Before the workshop my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE 3 ④	ABOVE AVERAGE 4 ③	HIGH 5 ②
8. After the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2 ①	AVERAGE 3	ABOVE AVERAGE 4 ④	HIGH 5 ④
9. Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	LOW 2 ①	AVERAGE 3 ①	ABOVE AVERAGE 4 ⑥	HIGH 5 ①
10. I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3 ②	TO A GOOD DEAL 4 ①	TO A GREAT EXTENT 5 ⑥

Total # of Forms 9

Kansas Arts Resource Training System

General Assessment Of DRC's participation in Workshop
on IEP given by DRCs
on the following dates Oct. 24, 1987

Name of person completing form: ____________________; Major Arts Area of Expertise Visual Arts (5) Music (3) LD (1)

Were you the presenter of this workshop? NO 0 YES 8 blank (1)

Please rate the quality of the participants and situation by circling the appropriate response: (circle only one response per item). NA means Not Applicable.

1. The physical space and equipment (chairs, tables, a-v materials) were adequate for the workshop — [✓ YES] ⑨ NO NA

2. The participants were eager to participate in the activities — [✓ ALL] ③ [✓ MOST] ⑥ SOME FEW NONE NA

3. The participants were reluctant to participate--they just wanted to observe and not get involved — ALL MOST [✓ SOME] ② [✓ FEW] ③ [✓ NONE] ④ NA

4. The participants were skeptical about the arts activities and expressed doubts as to their relevance to the classroom — ALL MOST SOME [✓ FEW] ③ [✓ NONE] ⑥ NA

5. The participant clearly under stood the intent (purpose/goals) of the workshop — [✓ ALL] ① [✓ MOST] ⑧ SOME FEW NONE NA

6. The participants used the skills I taught to create unique/personal products or performances — [✓ ALL] ④ [✓ MOST] ⑤ SOME FEW NONE NA

7. I would rate the participants workshop entry leveL as follows

[✓ EXTREMELY GOOD?] ① [✓ GOOD?] ② [✓ MODERATE?] ⑤ [✓ FAIR?] ① POOR?

8. I would rate the participants workshop EXIT leveL as follows

[✓ EXTREMELY GOOD?] ③ [✓ GOOD?] ⑥ MODERATE? FAIR? POOR?

GO ON TO THE NEXT PAGE

BEST COPY AVAILABLE

9. The participants asked where they could get more information about the activites covered in the workshop	ALL ①	MOST ①	SOME ⑤	FEW ②	NONE	NA
10. The participants did not want to stay until the end of the workshop	ALL	MOST	SOME ⑥	FEW ②	NONE ①	NA
11. The participants left early	ALL	MOST	SOME ⑤	FEW ④	NONE	NA
12. The participants took my handout materials and asked for additional information	ALL	MOST ①	SOME ④	FEW ①	NONE	NA ③
13. The participants had come prepared—had read the outside assign ment	ALL	MOST	SOME	FEW	NONE	NA ⑨
14. The participants offered additional ideas and methods related to topics I covered	ALL ①	MOST ①	SOME ⑥	FEW ①	NONE	NA
15. The participants stated that the activities were fun	ALL ②	MOST ⑥	SOME ①	FEW	NONE	NA
16. The participants stated that they doubed their students could do the activities	ALL	MOST	SOME	FEW ⑦	NONE ②	NA
17. The participants stated that the physical setup/materials needed for the activites were too difficult to obtain for their own classrooms	ALL	MOST	SOME	FEW ③	NONE ⑥	NA
18. The participants were inattentive (did other things during my presentation) such as read mail, graded papers	ALL	MOST	SOME	FEW ①	NONE ⑧	NA
19. The paraticipants asked if I could come back repeat the workshop for other teachers who did not attend	ALL	MOST	SOME ①	FEW ④	NONE ①	NA ③

GO ON TO THE NEXT PAGE

20. The participants asked if I could do workshops for thier students	ALL	MOST	SOME	FEW ②	NONE ⑥	NA ①
21. The participants asked for books, films, exhibits, (other resources) related to the workshop activities	ALL	MOST ①	SOME	FEW ④	NONE ③	NA ①

22. Overall I would rank this group of participants

a.ONE OF THE BEST I"VE HAD(2)

b.VERY GOOD(4)

c.GOOD (3)

d.FAIR

e.POOR

23. Other comments

Total # of forms 9

6

TEACHER (WORKSHOP FOR TCH)
Draft copy, not for gen. dist.
Devel. Copyright (c) 1984 by
Anderson/Morreau. Property of
NCAH.

Location/Facility (Site of Program) Brick Mountain

Date 10-23-87 City Arcadia State KS Region ______

Specific Activities of Provided: DRCs

1. Your present Position

1.1	1	Special Education Teacher	1:4	2	Aide
1.2		Regular Education Teacher	1.5	1	Volunteer
1.3	2	Art Teacher	1.6	2	Other (please state) SP Path – Movement Therapist

2. The number and ages of disabled and nondisabled individuals with whom you work:

	Ages Served			
	0-7	8-15	16-21	Over 22
Trainable mentally handicapped	3		9	
Educable mentally handicapped	6		12	
Learning disabled	2	1		
Behaviorally disabled	4	20		
Physically handicapped	8			
Visually impaired	1			
Hearing impaired	2			
Severely handicapped	1	8		
Nondisabled	10			
Unknown/not categorized				
Other (please state)				
TOTAL	37	29	11	

3. Is this the first time you have participated in a workshop on the Arts and handicappe children?

3.1 1 Yes

3.2 8 No

If No, how many other workshops (not counting this workshop) have you participated in the past 3 years.

3.3 0-3 6
3.4 4-6 ______
3.5 7-10 1
3.6 Other (fill in number) ______

4. My purpose in attending this session/activity was (check all that are appropriate):

4.1 4 To acquire art skills for personal use.
4.2 6 To acquire skills needed to use art activities to assist my students in developing social skills.
4.3 6 To acquire skills needed to teach art more effectively.

BEST COPY AVAILABLE

4.4 5 To acquire skills needed to use art activities to assist my students in developing skills in other curriculum areas, e.g., math, reading.

4.5 5 To acquire skills needed to use art activities to assist my students in developing skills needed for independent living in the community.

4.6 3 Other (fill in) New ideas - leisure time use for students - to increase my therapeutic effectiveness

5. Please rate the quality of the presentation by circling the number under the appropriate response:

		NONE	SOME	MUCH
5.1	Increased my awareness in the area	1	2 ③	3 ⑥
5.2	Provided me with new skills in the area	1	2 ⑤	3 ④
5.3	Provided applicable information for classroom use	1	2 ②	3 ⑦
5.4	Contained clear content	1	2 ②	3 ⑦

6. Please rate the effectiveness of the presenters by circling the number under the appropriate response:

		LOW	MODERATE	HIGH
6.1	Maintained a stimulating environment	1	2	3 ⑨
6.2	Encouraged questions and opinions	1	2 ①	3 ⑧
6.3	Knowledgeable in content area	1	2	3 ⑨
6.4	Explained material at appropriate level for understanding	1	2 ②	3 ⑦

7. Please check all types of assistance which you received from the workshop by circling the number under the appropriate response:

		YES	NO	NA/UNC
7.1	The presenter helped me plan arts activities which can be presented to my students.	1 ⑨	2	3
7.2	The presenter gave me quidelines and specific suggestions for arts activities which I can use for developing my own arts activities.	1 ⑨	2	3
7.3	The presenter gave me ideas that I can use in teaching other subjects through the arts.	1 ⑦	2 ①	3 ①
7.4	The workshop presenter gave me specific art lessons and demonstrations of how to use art activities with students having disabilities.	1 ⑨	2	3

BEST COPY AVAILABLE

7.5 I learned how to do new activities (increased my own skill level) which will help me use art activities in my own classes.	YES 1 ⑨	NO 2	NA/UNC 3
7.6 I was given specific art lessons which I will use with my students.	YES 1 ⑧	NO 2 ①	NA/UNc 3

8. Please circle the number under the appropriate response to the following questions. Your options are: "YES", "NO" and "NOT APPROPRIATE/UNCERTAIN?"

8.1 The presenter made the intent (purpose/objective) of the arts activities clear to me.	YES 1 ⑨	NO 2	NA/UNC 3
8.2 I used the arts skills taught to create unique/ personal products or performances.	YES 1 ⑨	NO 2	NA/UNC 3

9. Please rate the level of your skills before and after the workshop by circling the number under the appropriate response:

9.1 Level of skill/knowledge in the area beforehand.	LOW 1 ③	MODERATE 2 ③	HIGH 3 ③
9.2 Level of skill/knowledge in the area after the workshop.	LOW 1	MODERATE 2 ⑤	HIGH 3 ④

10. Please rate your impressions of the entire workshop by circling the number under the response which is most appropriate. Your options are: "NONE," "PARTIALLY" and "COMPLETELY."

10.1 At what level was your purpose(s) reached by the workshops?		NONE 1	PARTIALLY 2 ③	COMPETELY 3 ⑥
10.2 In terms of my work, the workshop was:	WORTHLESS 1	OF VALUE 2 ①	EXTREMELY 3 ②	VALUABLE 4 ⑥
10.3 Would you attend a similar or different workshop on the arts in the future?		NO 1	POSSIBLY 2 ①	DEFINITELY 3 ⑧
10.4 Are you more likely to use art activities as part of your teaching as a result of the workshop?		NO 1	POSSIBLY 2 ①	DEFINITELY 3 ⑧

Thanks for your help in completing this form. Plase return it to the presenter, or to the the front table before you leave today. Please be sure you also sign the attendance sheet, giving your name and address so we can keep you informed of other arts workshops and events. THANKS!!

BEST COPY AVAILABLE

Total # 5 DK

WORKSHOP EVALUATION

Date 11/13-14/88 Location Bethany college

1. Objectives
Were workshop objectives clear? 6 5-yes Did they meet your needs? 6 yes
Suggested improvements:

2. Materials
Did materials fit objectives? 6 yes Are they meeting your needs? 5 4-yes
Suggested improvements:

3. Staff
Was the presenter thorough? 6 5 yes (Consistent) 4 5 or contradictory? 1-blank
Suggested improvements:

4. Participants
How well did the presenter relate to your needs (content or personal)?
excellent both (2) - (2) very well - Information useful
Do you want to become better acquainted with other participants? 4 3 yes
Suggested improvements:
Perhaps a social time

5. Structure
Are group size and composition helpful to learning? 6 yes 5-yes ok
Are physical arrangements for group work appropriate? 5 yes 6 yes
Suggested improvements: more space

6. Media/ Audio-Visual
Are learning aids appropriate? 2-blank 3 yes Supplies adequate? 5 4 yes 1 blank
Suggested improvements:

7. Future Needs
Have you discovered additional learning needs? 5 4-yes 1-blank
What? More of the same (2) - experiment creativity w/ objects
How to pace energy - personal movement
Direct observation of presenter working w/children followed By Q&A session

8. Time
Was pace of learning activities appropriate? 5 4-yes
Suggested improvements:
Short time span too explore

9. Methods
Which type of learning activities worked best? Experiential & group process ②-Activity progressions-participation, pairings

Which encountered problems? final large group part

10. Energy/ Attention
Are more/fewer breaks needed? ~~3~~ 4-OK longer lunch

Was your energy or attention lower at certain times? ~~4~~ 5-yes

When? 2) After lunch 2) later in the afternoon after long drive

Why? Felt rushed not use to much movement

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 6-yes
Suggestions:

12. Dates
Was the scheduling convenient for you? 6-yes
Suggested improvements:

13. Facility
Comments: Great ~~Lindsborg~~ Lindsburg is lously
Inn was charming!

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

			2		3	
1	2	3	[✓ 4]	5	[✓ 6]	1-N/A

15. How would you rate this workshop? (circle number)

Terrible---------------------------------Excellent

		1		2	3	
1	2	[✓ 3]	4	[✓ 5]	[✓ 6]	One of the Best!

16. I came to this workshop because:
2) Wanted to learn more in order to teach more

2/10.17-1(2)

KANSAS ARTS RESOURCE TRAINING SYSTEM Total # of forms 9

General Assessment for Workshop on Creative Movement - Drama

Given by Mettler + Sunville on the following dates 11-13/14/87

Name: ______________ Major Arts Area of Expertise Visual Arts (5)
Music (3)
LD (1)

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1. Before the workshop my level/knowledge in the arts topic of the workshop was:

LOW	MODERATE	HIGH
(5)	(3)	(1)

2. After the workshop my level/knowledge in the arts topic of the workshop was:

LOW	MODERATE	HIGH
	(5)	(4)

3. Before the workshop, my own personal commitment to these kinds of arts experiences was

NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
	(4)	(2)	(2)	(1)

4. After the workshop, my own personal commitment to these kinds of arts experiences was

NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
		(1)	(6)	(2)

5. Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was

NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
	(3)	(2)	(2)	(2)

6. After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was

NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
		(2)	(4)	(3)

7. Before the workshop my own feelings of being empowered were

NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
(1)	(2)	(2)	(3)	(1)

8. After the workshop, my own feelings of being empowered were

NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
		(4)	(2)	(3)

9. Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was

ZERO 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
(1)	(3)	(2)	(2)	(1)

10. I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts

NOT AT ALL 1	A LITTLE 2	SOMEWHAT 3	TO A GOOD DEAL 4	TO A GREAT EXTENT 5
		(2)	(4)	(3)

BEST COPY AVAILABLE

NOV - 5 1987

Consultant Content Form

Kansas Arts Resource Training System (KARTS)

Workshop on: the Art of Body Movement

Date: ______ Place: ______

Presenter: Barbara Mettler

BEST COPY AVAILABLE

Participant: ______

Assessment on Content
(Circle whether this is pre or post)

1. List three major components or categories of...the Art of Body Movement...

   a. Studies for the body as instrument of expression

   b. Studies of movement as expressive material

   c. Individual and group movement improvisation

2. Define...the art of Body Movement...

   a free approach to body movement
   as a creative art activity

3. Give an example of a/an...Movement...
   activity that can be integrated with an academic area.

   free movement with voice sounds
   can aid speech and language

4. Give an example of how ~~this~~...creating your own free movement
   activity could be adapted for:

   a. Visually Impaired or Blind Students

   cultivation of kinesthetic (movement) rather
   than visual awareness of movement

   b. Educible Mentally Handicapped Students

   Emphasis on feeling, rather than thought
   in movement expression

c. Learning Disabled Students Simple movement problems presented for individual solution (example: "See how your head can move")

5. Give an example of an Individual Education Program (IEP) goal this Creative Movement activity would be appropriate for if the student were learning disabled.

Self-confidence developed through creation of own movements

6. ....Information. Please place a check in the appropriate response on Both Sides of the item.

I do not know how to do this activity.	I have seen this done, but have never done it myself.	I can do this activity or I can make the project.	I can teach it to others.	(fill in specific topics you have covered in your Material.) ↓	Not Important (not really appropriate for my curriculum)	Mildly Important (could be done as "extra interest" project)	Moderately Important (could be adapted to my curriculum)	Very Important (would fit in well with my regular curriculum)
				1. free movement of whole body and body parts.				
				2. Tension and relaxation.				
				3. force, time and space elements of movement.				
				4. integration of the arts through movement.				
				5. movement in relation to environment.				

BEST COPY AVAILABLE

7. In a creative approach to the art of body movement, are all people supposed to move in the same way?

No

8. Does the teacher dictate movement exercises?

No. He/she presents creative movement problems to be solved

9. What is the creative function of the kinesthetic sense? sends messages to the brain telling us how we are moving

10. What is the benefit of a creative approach to movement

integration of whole person:
body, emotions, mind
increased self-confidence,
ability to express feelings.

Content Consultants answer Form

Kansas Arts Resource Training System (KARTS)

Workshop on: DRAMA for the Classroom

Date: Nov. 13-14 Place: Lindsborg, KANSAS

Presenter: Priscilla Savalle

Participant:

Assessment on Content
(Circle whether this is pre or [✓ post])

1. List three major components or categories of....DRAMA in the classroom......

all possibilities

a. Self-esteem role play
problem solving Improvisation

b. ~~Questioning~~
reflection

c. universality
the student's experience

2. Define....DRAMA for the classroom..........

Drama is a tool for motivation and brings out what the child already knows, and works to develop the whole person. It allows students to step into others roles and experience different points of view).

3. Give an example of a/an....DRAMA.... activity that can be integrated with an academic area. (language)

WRITE A letter of Apology to An object you have abused. IN PAIRS, Students in a telephone conversation - call each other up and apologize. Then they move to scenes in pairs where they do the scene face to face. They change partners and then only play the object - commiserating with one another. WRITE letters again after scene work.

4. Give an example of how this activity could be adapted for:

this could be many other examples!

a. Visually Impaired or Blind Students - Apology is either told or done into a tape recorder. The rest of the experience is ~~easily done~~ ~~[illegible]~~ as it is.

b. Educible Mentally Handicapped Students would depend on degree of handicap. Could use one story for everyone - having the children come up with the story and language beforehand.

Same process can be

c. Learning Disabled Students There are no problem for L.D. student unless unable to WRK, then a tape recorder or Simple Story telling can be used.

5. Give an example of an Individual Education Program (IEP) goal this....DRAMA....................activity would be appropriate for if the student were learning disabled.

ENhancement of Selfesteem

6. ....Information. Please place a check in the appropriate response on Both Sides of the item.

I do not know how to do this activity.	I have seen this done, but have never done it myself.	I can do this activity or I can make the project.	I can teach it to others.	I'm not sure I have done this correctly - (Do you want me to be full in Specific topics you have covered in your Material) more specific. Help on this.	Not Important (not really appropriate for my curriculum)	Mildly Important (could be done as "extra interest" project)	Moderately Important (could be adapted to my curriculum)	Very Important (would fit in well with my regular curriculum)
				1. role play				
				2. improvisation				
				3. QUESTIONING				
				4.				
				5.				

7. List at least two examples of Questions that would be considered open-ended?

Answer- Any question that can't be answered in Yes or No -

8. What are some of the roles best suited for the student to ensure success?

will vary - Answer: Roles that give them decision-making power
Student council, teachers, parent, adults,
Social worker (Societal groups) judges, Boards etc.

9. List two ways students could become involved in improvisation & role play?

Possible Answers

There may be some other also -

1. Writing a letter
2. Telling stories using someone elses story + direct it
3. Interview 4. Panel 5. Teacher + student in role.

10\.

Total # of forms ~~7~~9

WORKSHOP EVALUATION

Date Dec. 4, 1987 Location Topeka, KS. KATA

1. Objectives
Were workshop objectives clear? yes (8) NO(1) Did they meet your needs? yes (4) Somewhat (1) NA (1)
Suggested improvements:

2. Materials
Did materials fit objectives? Yes (8) NA (1) Are they meeting your needs? Yes (7)
Suggested improvements:

3. Staff
Was the presenter thorough? Yes (8) Consistent or contradictory? (4)
Suggested improvements:
Longer time for poetry and Drama
Discussion on expansion of the beginning group exercise

4. Participants
How well did the presenter relate to your needs (content or personal)?
ok (2), very well (5) Concepts too abstract for population I work with.
Do you want to become better acquainted with other participants? yes (3)
Suggested improvements:
Afternoon session went too fast.

5. Structure
Are group size and composition helpful to learning? Yes (8)
Are physical arrangements for group work appropriate? ok (2) NO (1) yes (4)
Suggested improvements:
groups too big - room was too small (2)

6. Media/Audio-Visual
Are learning aids appropriate? yes (7) Supplies adequate? yes (8)
Suggested improvements:

7. Future Needs
Have you discovered additional learning needs? yes (5) 1 NO
What? poetry/writing (2) needed more direct music experience.

8. Time
Was pace of learning activities appropriate? yes (5) NO (1)
Suggested improvements:
Trying to stay on schedule - Too slow, Guided imaging too long. (2) Too fast after lunch.

9. Methods
Which type of learning activities worked best? Experiential(6)
Visual aids and participation - All good(2) music

Which encountered problems? Last few experiences because we were tired. - Lecture - None(2) Not enough time to finish drawing

10. Energy/ Attention
Are more/fewer breaks needed? Fine(8) more(1)

Was your energy or attention lower at certain times? yes(3) No(3)

When? Late in day(2) 3/4 way through

Why? tired(2)

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? yes(9)
Suggestions:

12. Dates
Was the scheduling convenient for you? yes(8) No(1)
Suggested improvements:

13. Facility
Comments: Nice, in that we could eat lunch there
Very nice(2), Good - Not so close to christmas season.
OK

Suggested improvements:
Next year again

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

1	2	3	4	5	6
		(2)	(2)	(3)	

15. How would you rate this workshop? (circle number)

Terrible----------------------------Excellent

1	2	3	4	5	6
			(3)	(5)	

16. I came to this workshop because:
DRC Presentation and Training - I was interested
Training required for me to attend KATA meetings.
It is a priority I needed to understand music expression.

2/10.17-1(2)

BEST COPY AVAILABLE

Total # of forms 8

Location/Facility (Site of Program) Menningers

Date 12-5-87 City Topeka State KS Region

Specific Activities of Provided: Movement

1. Your present Position

1.1 1 Special Education Teacher
1.2 Regular Education Teacher
1.3 2 Art Teacher
1.4 Aide
1.5 Volunteer
1.6 Other (please state)
Art Therapist(2), Therapist Student(2) B. of feedback

2. The number and ages of disabled and nondisabled individuals with whom you work:

		Ages Served			
		0-7	8-15	16-21	Over 22
Trainable mentally handicapped		✓			✓
Educable mentally handicapped		✓	✓	✓	✓
Learning disabled		✓	✓	✓	✓✓
Behaviorally disabled		20 ✓	✓		✓
Physically handicapped		✓	✓	✓	✓✓
Visually impaired					
Hearing impaired		✓	✓		
Severely handicapped					✓
Nondisabled		✓	✓	✓	✓
Unknown/not categorized		✓	✓	✓	✓
Other (please state)	injury			✓	✓
TOTAL					

3. Is this the first time you have participated in a workshop on the Arts and handicappe children?

3.1 4 Yes

3.2 4 No If No, how many other workshops (not counting this workshop) have you participated in the past 3 years.

3.3 0-3 1
3.4 4-6 1
3.5 7-10 1
3.6 Other (fill in number)

4. My purpose in attending this session/activity was (check all that are appropriate):

4.1 3 To acquire art skills for personal use.
4.2 4 To acquire skills needed to use art activities to assist my students in developing social skills.
4.3 6 To acquire skills needed to teach art more effectively.

4.4 ___2___ To acquire skills needed to use art activities to assist my students in developing skills in other curriculum areas, e.g., math, reading.
4.5 ___5___ To acquire skills needed to use art activities to assist my students in developing skills needed for independent living in the community.
4.6 ___2___ Other (fill in) Learn More ways to reach my Patients

5. Please rate the quality of the presentation by circling the number under the appropria response:

	NONE	SOME	MUCH
5.1 Increased my awareness in the area	1	2 ④	3 ④
5.2 Provided me with new skills in the area	1	2 ③	3 ⑤
5.3 Provided applicable information for classroom use	1 ①	2 ③	3 ③
5.4 Contained clear content	1	2 ②	3 ⑥

6. Please rate the effectiveness of the presenters by circling the number under the appropriate response:

	LOW	MODERATE	HIGH
6.1 Maintained a stimulating environment	1	2	3 ⑦
6.2 Encouraged questions and opinions	1	2 ①	3 ⑥
6.3 Knowledgeable in content area	1	2	3 ⑦
6.4 Explained material at appropriate level for understanding	1	2 ①	3 ⑥

7. Please check all types of assistance which you received from the workshop by circling the number under the appropriate response:

	YES	NO	NA/UNC
7.1 The presenter helped me plan arts activities which can be presented to my students.	1 ④	2 ①	3 ②
7.2 The presenter gave me guidelines and specific suggestions for arts activities which I can use for developing my own arts activities.	1 ⑤	2	3 ①
7.3 The presenter gave me ideas that I can use in teaching other subjects through the arts.	1 ⑤	2	3 ①
7.4 The workshop presenter gave me specific [illegible] and demonstrations of how to use art activities with [illegible]	1 ③	2 ②	3 ①

7.5 I learned how to do new activities (increased my own skill level) which will help me use art activities in my own classes.	YES 1 ⑤	NO 2	NA/UNC 3 ①
7.6 I was given specific art lessons which I will use with my students.	YES 1 ③	NO 2	NA/UNC 3 ③

8. Please circle the number under the appropriate response to the following questions. Your options are: "YES", "NO" and "NOT APPROPRIATE/UNCERTAIN?"

8.1 The presenter made the intent (purpose/objective) of the arts activities clear to me.	YES 1 ⑤	NO 2	NA/UNC 3 ①
8.2 I used the arts skills taught to create unique/ personal products or performances.	YES 1 ②	NO 2 ②	NA/UNC 3 ②

9. Please rate the level of your skills before and after the workshop by circling the number under the appropriate response:

9.1 Level of skill/knowledge in the area beforehand.	LOW 1 ①	MODERATE 2 ④	HIGH 3
9.2 Level of skill/knowledge in the area after the workshop.	LOW 1	MODERATE 2 ④	HIGH 3 ②

10. Please rate your impressions of the entire workshop by circling the number under the response which is most appropriate. Your options are: "NONE," "PARTIALLY" and "COMPLETELY."

10.1 At what level was your purpose(s) reached by the workshops?		NONE 1	PARTIALLY 2 ③	COMPETELY 3 ③
10.2 In terms of my work, the workshop was:	WORTHLESS 1	OF VALUE 2 ②	EXTREMELY 3 ②	VALUABLE 4 ②
10.3 Would you attend a similar or different workshop on the arts in the future?		NO 1	POSSIBLY 2 ②	DEFINITELY 3 ④
10.4 Are you more likely to use art activities as part of your teaching as a result of the workshop?		NO 1	POSSIBLY 2 ②	DEFINITELY 3 ④

Thanks for your help in completing this form. Plase return it to the presenter, or to the the front table before you leave today. Please be sure you also sign the attendance sheet, giving your name and address so we can keep you informed of other arts workshops and events. THANKS!!

Total # of forms 7

[illegible] Arts Celebration

[illegible] DRC's [illegible] Jan. 17 & 18, 1988

Name: ______________ Major Arts Area of Expertise ______

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1.	Before the workshop my level/knowledge in the arts topic of the workshop was:	LOW ①	MODERATE ②	HIGH ④		
2.	After the workshop my level/knowledge in the arts topic of the workshop was:	LOW	MODERATE ①	HIGH ⑥		
3.	Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL ①	AVERAGE 3	ABOVE AVERAGE 4 ④	HIGH 5 ②
4.	After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4 ②	HIGH 5 ⑤
5.	Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW ① 2	AVERAGE ① 3	ABOVE AVERAGE ③ 4	HIGH ② 5
6.	After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE ① 3	ABOVE AVERAGE ② 4	HIGH ④ 5
7.	Before the workshop my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE ① 3	ABOVE AVERAGE 4 ⑥	HIGH 5
8.	After the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE ① 3	ABOVE AVERAGE ③ 4	HIGH ③ 5
9.	Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	LOW 2	AVERAGE 3 ②	ABOVE AVERAGE 4 ③	HIGH 5 ②
10.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	TO A GOOD DEAL ③ 4	TO A GREAT EXTENT 5 ④

Total # of forms 29

WORKSHOP EVALUATION

Date Jan. 17-18, 1988 Location Ulysses K.S.

1. Objectives

Were workshop objectives clear? yes (28) Did they meet your needs? yes (26) Some (2) no ①

Suggested improvements:

More differentiation between elementary/secondary and EMH/TMH. – More advanced information

2. Materials

Did materials fit objectives? yes (29) Are they meeting your needs? yes (25) Blank-(4) ~~no~~

Suggested improvements:

–Continuing education newsletters–

3. Staff

Was the presenter thorough? yes (26) no-(1) (21) Consistent or (2) contradictory? Blank 6

Suggested improvements:

Unprepared for B.D. children – not enough ideas, resources – TOO Many choices offered in Visual Arts

4. Participants

How well did the presenter relate to your needs (content or personal)?

good for TMH-not for EMH – Very Good (20) Blank (8)

Do you want to become better acquainted with other participants? yes (5) NO (3) blank (21)

Suggested improvements:

More time to talk to teachers – Did well for limited time.

5. Structure

Are group size and composition helpful to learning? yes (24) no-(3) blank (2)

Are physical arrangements for group work appropriate? yes (26) no-(1) blank (2)

Suggested improvements:

Bigger room (3) smaller groups (2)

6. Media/-Audio-Visual

Are learning aids appropriate? yes (25) blank (4) Supplies adequate? yes (25) blank (4)

Suggested improvements:

7. Future Needs

Have you discovered additional learning needs? yes (4) No (7) blank (18)

What? Association skills – Art with academic – Movement with music

8. Time

Was pace of learning activities appropriate? yes (23) no (1) blank (5)

Suggested improvements:

Need more, more often – More time for construction type – Slow down for SMH.

BEST COPY AVAILABLE

9. Methods
Which type of learning activities worked best? All three were beneficial(2) hands-on(5)-experience- Music(5) Visual&Auditory- active Particapation(2)
Which encountered problems? TOO much verbal instruction(2)- TOO large of groups - listening.

10. Energy/ Attention
Are more/fewer breaks needed? more(0) fewer(5) Fine(18)

Was your energy or attention lower at certain times? yes(7) no(15)

When? A little in Art (last session)(4) introduction (Did not hold attention)(2)

Why? Dragged - was not involved - tired.

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? yes(27) no(0) blank(2)
Suggestions:

12. Dates
Was the scheduling convenient for you? yes(22) No(5)
Suggested improvements:
Not on Sundays(4) - Monday is bad Students forget over weekend - Semester break when report cards were due.

13. Facility
Comments: very good (16) OK(3)

Suggested improvements:
Cold rooms and Floors (3)
more room(2)

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal
1 2(1) 3(6) 4(11) 5(3) 6(4)

15. How would you rate this workshop? (circle number)

Terrible------------------------------Excellent
1 2 3 4(8) 5(9) 6(7)

16. I came to this workshop because: I wanted to (4) - to expand Students knowledge (5) improve teaching techniques(2) - To get new ideas to use in class - to learn to integrate Art with acedemics(2)

Total # of Forms 6

Kansas Arts Resource Training System

General Assessment Of DRC's participation in Workshop
on Arts Celebration given by KARTS
on the following dates Jan. 17 + 18, 1988

Name of person completing form:________________________; Major
Arts Area of Expertise________

Were you the presenter of this workshop? NO___ YES 5 Blank 1

Please rate the quality of the participants and situation by circling the appropriate response: (circle only one response per item). NA means Not Applicable.

1. The physical space and equipment (chairs, tables, a-v materials) were adequate for the workshop — YES ⑤ NO ① NA

2. The participants were eager to participate in the activities — ALL ① MOST ⑤ SOME FEW NONE NA

3. The participants were reluctant to participate—they just wanted to observe and not get involved — ALL MOST SOME FEW ⑤ NONE ① NA

4. The participants were skeptical about the arts activities and expressed doubts as to their relevance to the classroom — ALL MOST SOME ② FEW ② NONE ② NA

5. The participant clearly under stood the intent (purpose/goals) of the workshop — ALL ① MOST ⑤ SOME FEW NONE NA

6. The participants used the skills I taught to create unique/personal products or performances — ALL ③ MOST ③ SOME FEW NONE NA

7. I would rate the participants workshop entry level as follows

EXTREMELY GOOD? GOOD? ② MODERATE? ③ FAIR? ① POOR?

8. I would rate the participants workshop EXIT level as follows

EXTREMELY GOOD? ① GOOD? ④ MODERATE? ① FAIR? POOR?

GO ON TO THE NEXT PAGE

9. The participants asked where they could get more information about the activites covered in the workshop ALL MOST SOME ⑥ FEW NONE NA

10. The participants did not want to stay until the end of the workshop ALL MOST SOME FEW ③ NONE ③ NA

11. The participants left early ALL MOST SOME FEW ② NONE ④ NA

12. The participants took my handout materials and asked for additional information ALL MOST ② SOME ③ FEW NONE NA ①

13. The participants had come prepared—had read the outside assign ment ALL MOST SOME FEW NONE NA ⑥

14. The participants offered additional ideas and methods related to topics I covered ALL MOST SOME ③ FEW ③ NONE NA

15. The participants stated that the activities were fun ALL MOST ④ SOME ② FEW NONE NA

16. The participants stated that they doubed their students could do the activities ALL MOST SOME FEW ② NONE ④ NA

17. The participants stated that the physical setup/materials needed for the activites were too difficult to obtain for their own classrooms ALL MOST SOME FEW NONE ⑥ NA

18. The participants were inattentive (did other things during my presentation) such as read mail, graded papers ALL MOST SOME FEW ① NONE ⑤ NA

19. The paraticipants asked if I could come back repeat the workshop for other teachers who did not attend ALL MOST SOME FEW ① NONE ② NA ③

GO ON TO THE NEXT PAGE

	ALL	MOST	SOME	FEW	NONE	NA
20. The participants asked if I could do workshops for thier students			①	①	③	①
21. The participants asked for books, films, exhibits, (other resources) related to the workshop activities			⑥			

22. Overall I would rank this group of participants

a.ONE OF THE BEST I"VE HAD 2

b.VERY GOOD 2

c.GOOD 2

d.FAIR

e.POOR

23. Other comments

Teachers were attentive and seemed to get alot from our presentation. Most did not participate with their students the next day.

Total # of forms 24

TEACHER (WORKSHOP FOR TCH)
Draft copy, not for gen. dist.
Devel. Copyright (c) 1984 by
Anderson/Morreau. Property of
NCAH.

Location/Facility (Site of Program) Ulysses Special Arts

Date 1/18/86 City Ulysses State KS. Region S. W.

Specific Instruction/Activities Provided: Arts Celebration

1. Your present position
   - 1.1 23 Special Education Teacher
   - 1.2 ____ Regular Education Teacher
   - 1.3 ____ Art Teacher
   - 1.4 1 Aide
   - 1.5 ____ Volunteer
   - 1.6 ~~1~~ Other (please state) ____

2. The number and ages of disabled and nondisabled individuals with whom you work:

	AGES			
	0-7	8-15	16-21	Over 22
Trainable mentally handicapped	22	22	5	
Educable mentally handicapped	13	5	40	
Learning disabled	3	38	3	
Behaviorally disabled		26		
Physically handicapped	2	2		
Visually impaired				
Hearing impaired	2	5		
Severely handicapped	7	1		
Nondisabled				
Unknown/not categorized				
Other (please state) Brain Injured; Language		1 2		
TOTAL	49	32	48	

3. My purpose in attending this session/activity was (check all that are appropriate):

3.1 11 To acquire art skills for personal use.

3.2 17 To acquire skills needed to use art activities to assist my students in developing social skills.

3.3 11 To acquire skills needed to teach art more effectively.

3.4 17 To acquire skills needed to use art activities to assist my students in developing skills in other curriculum areas, e.g., math, reading.

3.5 14 To acquire skills needed to use art activities to assist my students in developing skills needed for independent living in the community.

3.6 2 Other (fill in) To have fun and learn

4. Please rate the quality of the presentation by circling the number under the appropriate response:

4.1	Increased my awareness in the area	NONE 1 ①	SOME 2 ⑰	MUCH 3 ⑤
4.2	Provided me with new skills in the area	NONE 1	SOME 2 ⑬	MUCH 3 ⑩
4.3	Provided applicable information for classroom use	NONE 1	SOME 2 ⑭	MUCH 3 ⑨
4.4	Contained clear content	NONE 1	SOME 2 ⑮	MUCH 3 ⑧

5. Please rate the effectiveness of the presenters by circling the number under the appropriate response:

5.1	Maintained a stimulating environment	LOW 1	MODERATE 2 ⑪	HIGH 3 ⑫
5.2	Encouraged questions and opinions	LOW 1	MODERATE 2 ⑨	HIGH 3 ⑫
5.3	Knowledgeable in content area	LOW 1	MODERATE 2 ⑤	HIGH 3 ⑱
5.4	Explained material at appropriate level for understanding	LOW 1	MODERATE 2 ⑩	HIGH 3 ⑬

6. Please check all types of assistance which you received from the workshop by circling the number under the appropriate response:

6.1	The presenter helped me plan arts activities which can be presented to my students.	YES 1 ⑬	NO 2 ②	NA/UNC 3 ⑦
6.2	The presenter gave me guidelines and specific suggestions for arts activities which I can use for developing my own arts activities.	YES 1 ⑯	NO 2 ①	NA/UNC 3 ⑤

Please check all types of assistance which you received from the workshop by circling the number under the appropriate response:

6.3 The presenter gave me ideas that I can use in teaching other subjects through the arts.	YES 1 ⑱	NO 2 ③	NA/UNC 3 ②
6.4 The workshop presenter gave me specific art lessons and demonstrations of how to use art activities with students having disabilities.	YES 1 ⑮	NO 2 ⑤	NA/UNC 3 ④
6.5 I learned how to do new arts activities (increased my own skill level) which will help me use art activities in my own classes.	YES 1 ⑳	NO 2	NA/UNC 3 ②
6.6 I was given specific art lessons which I will use with my students.	YES 1 ⑮	NO 2 ③	NA/UNC 3 ⑤

7. Please circle the number under the appropriate response to the following questions. Your options are: "YES", "NO" and "NOT APPROPRIATE/UNCERTAIN?"

7.1 The presenter made the intent (purpose/objective) of the arts activities clear to me.	YES 1 ㉔	NO 2	NA/UNC 3
7.2 I used the arts skills taught to create unique/personal products or performances.	YES 1 ⑭	NO 2 ④	NA/UNC 3 ⑤

8. Please rate the level of your skills before and after the workshop by circling the number under the appropriate response:

8.1 Level of skill/knowledge in the area beforehand.	LOW 1 ②	MODERATE 2 ⑲	HIGH 3 ②
8.2 Level of skill/knowledge in the area after the workshop.	LOW 1	MODERATE 2 ⑭	HIGH 3 ⑨

9. Please rate your impressions of the entire workshop by circling the number under the response which is most appropriate. Your options are: "NONE," "PARTIALLY" and "COMPLETELY."

9.1 At what level was your purpose(s) reached by the workshop?	NONE 1	PARTIALLY 2 ⑯	COMPLETELY 3 ⑦
9.2 In terms of my work, the workshop was:	WORTHLESS 1	OF VALUE 2 ⑮	EXTREMELY VALUABLE 3 ⑧
9.3 Would you attend a similar or different workshop on the arts in the future?	NO 1	POSSIBLY 2 ⑪	DEFINITELY 3 ⑫
9.4 Are you more likely to use art activities as part of your teaching as a result of the workshop?	NO 1 ①	POSSIBLY 2 ⑪	DEFINITELY 3 ⑪

Thanks for your help in completing this form. Please return it to the presenter, or to the front table before you leave today. Please be sure you also sign the attendance sheet, giving your name and address so we can keep you informed of other arts workshops and events. THANKS!!

*note: lengthy answers
on top Evaluation

Total # 6

WORKSHOP EVALUATION

Date 2/26-27/88 Location KSSVH

1. Objectives
Were workshop objectives clear? 6-yes Did they meet your needs? 6-yes
Suggested improvements:

2. Materials
Did materials fit objectives? 6 yes Are they meeting your needs? 5-yes 1-OK
Suggested improvements:

3. Staff
Was the presenter thorough? 6-yes [✓ Consistent] 6 or contradictory? ____
Suggested improvements:
Very informative & positive

4. Participants
How well did the presenter relate to your needs (content or personal)?
(3) very well - addressed an important issue

Do you want to become better acquainted with other participants? 5-yes
Suggested improvements:
more sessions like this

5. Structure
Are group size and composition helpful to learning? 6-yes
Are physical arrangements for group work appropriate? 4-yes 2-Ok
Suggested improvements:

6. Media/ Audio-Visual
Are learning aids appropriate? 6-yes Supplies adequate? 4-yes 2-OK
Suggested improvements:
would like list of albums

7. Future Needs
Have you discovered additional learning needs? 5-yes 1-NO

What? What to be watching for in classroom - mandalas

8. Time
Was pace of learning activities appropriate? 6-yes
Suggested improvements:
AM session was hard to sit through

9. Methods
Which type of learning activities worked best? (2) experientual - Visual aids sharing of work - Statistics, lecture, application - Sharing of experiences + ideas (2)

Which encountered problems? Lecture alone (2) more time for All KARTS

10. Energy/ Attention
Are more/fewer breaks needed? 3 yes 3 No

Was your energy or attention lower at certain times? 4 yes 2-NO

When? (2) late evening - morning - listening to Kay's sharing

Why? (2) wasn't feeling well - stuffing envelops

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 6-yes
Suggestions:

no folding during Kay's sharing

12. Dates
Was the scheduling convenient for you? 5-yes 1 fair.
Suggested improvements:

13. Facility
Comments: Cold (2) - need more chairs

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

1 3 2

1 2 3 [✓ 4] [✓ 5] [✓ 6]

15. How would you rate this workshop? (circle number)

Terrible-----------------------------Excellent

5 1

1 2 3 4 [✓ 5] [✓ 6]

16. I came to this workshop because:

WORKSHOP EVALUATION

Date 4/7-9/88 Location [redacted] Wichita

1. Objectives
Were workshop objectives clear? 8-yes Did they meet your needs? 7-yes 1-OK
Suggested improvements:

2. Materials
Did materials fit objectives? 8-yes Are they meeting your needs? 7-yes 1-OK
Suggested improvements:

3. Staff
Was the presenter thorough? 8-yes 8 [✓ Consistent] or contradictory? _____
Suggested improvements:
Consistent, wonderful, insightful, loving, introspective

4. Participants
How well did the presenter relate to your needs (content or personal)?
(5) both very well - both, finely related
Do you want to become better acquainted with other participants? 7-yes 1-blank
Suggested improvements:

5. Structure
Are group size and composition helpful to learning? 5-yes 3-OK
Are physical arrangements for group work appropriate? 4 yes 1-NO 3-OK
Suggested improvements:
Some rooms were chilly - hands-on gallery was a new experience - Art demonstration studio, too small
Too many adults in my DDK session

6. Media/ Audio-Visual
Are learning aids appropriate? 7-yes 1-N/A Supplies adequate? 7-yes 1-N/A
Suggested improvements:

7. Future Needs
Have you discovered additional learning needs? 7-yes 1-blank
What? (3) movement and focus, Drama - more personal

8. Time
Was pace of learning activities appropriate? 6-yes 1-OK 1-blank
Suggested improvements:

9. Methods
Which type of learning activities worked best? (4) experiential -
LD students, movement, case study

Which encountered problems? too much talking

10. Energy/ Attention
Are more/fewer breaks needed? 3-NO 3-OK

Was your energy or attention lower at certain times? 3-NO 5-yes

When? After lunch - different times late Friday Afternoon - Saturday Morning

Why? just a lot - been a full day

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 7-yes 1-OK
Suggestions:
Content & personally Fulfilling - Have process sessions right after presentations

12. Dates
Was the scheduling convenient for you? 7-yes
Suggested improvements:

13. Facility
Comments: excellent - Great -

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

2 5 1

1 2 3 [✓ 4] [✓ 5] [✓ 6]

15. How would you rate this workshop? (circle number)

Terrible-------------------------------Excellent

3 5

1 2 3 4 [✓ 5] [✓ 6]

16. I came to this workshop because:
I want to increase my Knowledge in the Arts

(4) DRC

KANSAS ARTS RESOURCE TRAINING STYSTEM

General Assessment for Workshop on Forum - Movement + Drama

Given by ____________________ on the following dates 4-9-88

Name: ____________________ Major Arts Area of Expertise (2) Art - (1) Music (1) Drama (3) movement

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1.	Before the workshop my level/knowledge in the arts topic of the workshop was:	1 LOW	7 MODERATE	1 HIGH	
2.	After the workshop my level/knowledge in the arts topic of the workshop was:	LOW	MODERATE	9 HIGH	
3.	Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	3 AVERAGE 3	5 ABOVE AVERAGE 4	1 HIGH 5
4.	After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	1 ABOVE AVERAGE 4	8 HIGH 5
5.	Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	2 LOW 2	2 AVERAGE 3	5 ABOVE AVERAGE 4	HIGH 5
6.	After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	4 ABOVE AVERAGE 4	5 HIGH 5
7.	Before the workshop my own feelings of being empowered were	NON-EXISTANT 1	1 LOW 2	6 AVERAGE 3	1 ABOVE AVERAGE 4	1 HIGH 5
8.	After the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE 3	2 ABOVE AVERAGE 4	7 HIGH 5
9.	Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	1 LOW 2	3 AVERAGE 3	5 ABOVE AVERAGE 4	HIGH 5
10.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	3 TO A GOOD DEAL 4	6 TO A GREAT EXTENT 5

Total # ~~8~~ 9

WORKSHOP EVALUATION

Date May 7, 1988 Location KSSVH

1. Objectives
Were workshop objectives clear? ~~8~~ 9-yes Did they meet your needs? ~~8~~ 9-yes
Suggested improvements:
Definitely a personal experience

2. Materials
Did materials fit objectives? ~~8~~ 9-yes Are they meeting your needs? ~~8~~ 9-yes
Suggested improvements:
Would like to have had the Chinese bells, but I enjoyed all I had experienced.

3. Staff
Was the presenter thorough? ~~8~~ 9-yes [✓ Consistent] 9 or contradictory?_____
Suggested improvements:

4. Participants
How well did the presenter relate to your needs (content or personal)?

(8) very well - both content + personal needs

Do you want to become better acquainted with other participants? 8-yes 1-OK
Suggested improvements:
Would have been good to have Friday evening time for social interaction - keep up networking -

5. Structure
Are group size and composition helpful to learning? ~~8~~ 9-yes
Are physical arrangements for group work appropriate? 6-yes 3-ok
Suggested improvements:
Blankets for visual imagery - hardfloor, almost too small a room

6. Media/ Audio-Visual
Are learning aids appropriate? 8-yes 1-OK Supplies adequate? 8-yes 1-OK
Suggested improvements:
wish we would have video taped some of the day

7. Future Needs
Have you discovered additional learning needs? 7-yes 1-NO 1-blank

What? Imaging vs visualization - Successful guided imagery experiences - more about music therapy - Guided imagery w/ music (3)

8. Time
Was pace of learning activities appropriate? 8-yes 1-ok
Suggested improvements:

BEST COPY AVAILABLE

9. Methods
Which type of learning activities worked best? 3) experiential - Group working with musical instruments - (2) All - Guided imagery - Group instrument group participation

Which encountered problems? Sleepy in imagery exercise - Guided imagery - playing instruments - Hearing feedback None

10. Energy/ Attention
Are more/fewer breaks needed? 6 - NO 1 - OK 1 - good

Was your energy or attention lower at certain times? 5 NO 2 - yes 1 - OK

When? Fell asleep during imagery exercise - After lunch

Why? After lunch - Physical

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 9 - yes
Suggestions:

12. Dates
Was the scheduling convenient for you? 6 - yes 1 - OK 1 - NO
Suggested improvements:

13. Facility
Comments: Great! the Center has a good atmosphere - Good - Neat
OK

Suggested improvements: More cushions

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

1 [✓ 2] [✓ 3] 2 [✓ 4] 3 [✓ 5] 2 [✓ 6]

15. How would you rate this workshop? (circle number)

Terrible------------------------------Excellent

1 2 3 4 1 [✓ 5] 8 [✓ 6]

16. I came to this workshop because:

(5) DRC Training - learn more about music therapy

(Process Form)

Total 8

KANSAS ARTS RESOURCE TRAINING STYSTEM

General Assessment for Workshop on Music Therapy

Given by Ken Bruscia on the following dates May 7, 1988

Name: ______________ Major Arts Area of Expertise 3-Visual Arts
3-Music
1-LD

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1. Before the workshop my level/knowledge in the arts topic of the workshop was:

3	4	2
LOW	MODERATE	HIGH

2. After the workshop my level/knowledge in the arts topic of the workshop was:

	3	6
LOW	MODERATE	HIGH

3. Before the workshop, my own personal commitment to these kinds of arts experiences was

1	1	1	3	3
NONE	SMALL	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	5

4. After the workshop, my own personal commitment to these kinds of arts experiences was

	1		2	3 5
NONE	SMALL	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	5

5. Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was

1	2	2	2	3 4
NON-EXISTANT	LOW	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	3

6. After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was

	1		2	6
NON-EXISTANT	LOW	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	5

7. Before the workshop my own feelings of being empowered were

1	1	3	1	3
NON-EXISTANT	LOW	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	5

8. After the workshop, my own feelings of being empowered were

	1		3	6
NON-EXISTANT	LOW	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	5

9. Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was

1	3		4	1
ZERO	LOW	AVERAGE	ABOVE AVERAGE	HIGH
1	2	3	4	5

10. I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts

	1	2	1	5
NOT AT ALL	A LITTLE	SOME-WHAT	TO A GOOD DEAL	TO A GREAT EXTENT
1	2	3	4	5

(* NOTE First ~~Evaluation~~
Evaluation has lengthy answers)

Total-7 ?

WORKSHOP EVALUATION

Date Wed. 6/15/88 Location KCKA

1. Objectives
Were workshop objectives clear? 1-NO 7-yes Did they meet your needs? 2-some 6-yes
Suggested improvements:

2. Materials
Did materials fit objectives? 1-Some 6 yes 1-I guess Are they meeting your needs? 1-Some 5-yes 1-OK 1-blank
Suggested improvements:

3. Staff
Was the presenter thorough? 1-blank 7-yes [✓ Consistent] 6 or contradictory? 1-blank
Suggested improvements:
-Good overview and case studies- Chuck shouldn't preface his material as boring- (2) Chuck Terrell was hard to follow-

4. Participants
How well did the presenter relate to your needs (content or personal)?
-Time limited their indepth presentation and time for questioning- fair/good
1 very well, Wooly's guided relaxation was great - All presenters related to my needs
Each presenter tried to present what they thought was wanted-
Do you want to become better acquainted with other participants? 5-yes 1-NO 1-N/A
Suggested improvements:
I just need to take the initiative from here on.

5. Structure
Are group size and composition helpful to learning? 8-yes
Are physical arrangements for group work appropriate? 6 yes 2-OK
Suggested improvements:
a little crowded around the table

6. Media/ Audio-Visual
Are learning aids appropriate? 1-OK 7-yes Supplies adequate? 1-OK 7-yes
Suggested improvements:
- would have liked more handouts esp. ECH-
-All went well-

7. Future Needs
Have you discovered additional learning needs? 2-some 4 yes 2-NO
-Transitional skill training- Networking with these people in my district-
What? Relating & impacting systems - qualifications For ECH

8. Time
Was pace of learning activities appropriate? 2-OK 5 yes 1-most of the time
Suggested improvements:
Never enough time for DRC networking-
Pace could be picked up- nice presentations-

9. **Methods**
Which type of learning activities worked best? Observations of EMH, hearing about Shelia – Observation, discussion process – Experiential as observational – guided relaxation (Preschool observation 2) – Experiential

Which encountered problems? (2) Chucks presentation on transition – Had difficulty tracking, fast pace – Sitting too long – Lecture – guided imagery/sleep –

10. **Energy/ Attention**
Are more/fewer breaks needed? 2-OK 2-NO 1-blank 1-fine

Was your energy or attention lower at certain times? 6 yes 1-NO 1-blank

When? Chucks presentation – Sitting too long – Afternoon break + beyond –

Why? I would have liked to see/hear more directly applied case studies – became uncomfortable – All lecture, no experiential –

11. **Climate**
Is the overall climate or mood of this workshop supportive of your learning? 4 yes 1-OK 1-yes/NO 1 blank
Suggestions:
I sense so many individual needs in others that I feel somewhat isolated in session.

12. **Dates**
Was the scheduling convenient for you? 4 yes 3-OK 1-blank
Suggested improvements:

13. **Facility**
Comments: Coldness at times but we're adaptable – Fine/I liked the USA posters lining the walls – (2) good –

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

	1	3	2		1
1	[✓ 2]	[✓ 3]	[✓ 4]	5	[✓ 6]

15. How would you rate this workshop? (circle number)

Terrible---------------------------Excellent

			1	3	1	2 others
Terrell –	[✓ 1]	2	[✓ 3]	[✓ 4]	[✓ 5]	[✓ 6]

16. I came to this workshop because:
(4) DRC Training
High interest of KARTS Training

Total* 8

(Process Form)

KANSAS ARTS RESOURCE TRAINING STYSTEM

General Assessment for Workshop on Preschool / Gifted / work transition

Given by __________ on the following dates 6-15-88

Name: __________ Major Arts Area of Expertise 4-Visual Arts
1-music
1-LD

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

14

1.	Before the workshop my level/knowledge in the arts topic of the workshop was:		3 LOW	3 MODERATE	1 HIGH		(1-N/A)
2.	After the workshop my level/knowledge in the arts topic of the workshop was:		LOW	2 MODERATE	5 HIGH		1-N/A 19
3.	Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	2 SMALL 2	AVERAGE 3	5 ABOVE AVERAGE 4	1 HIGH 5	27
4.	After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	2 AVERAGE 3	3 ABOVE AVERAGE 4	3 HIGH 5	15 33
5.	Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	1 NON-EXISTANT 1	1 LOW 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	HIGH 5	(2 N/A 15
6.	After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	1 NON-EXISTANT 1	LOW 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	1 HIGH 5	(2 N/ 21
7.	Before the workshop my own feelings of being empowered were	1 NON-EXISTANT 1	LOW 2	3 AVERAGE 3	2 ABOVE AVERAGE 4	1 HIGH 5	38
8.	After the workshop, my own feelings of being empowered were	1 NON-EXISTANT 1	LOW 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	3 HIGH 5	15 31
9.	Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	2 LOW 2	AVERAGE 3	4 ABOVE AVERAGE 4	1 HIGH 5	(1 Blan 23
10.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	2 SOME-WHAT 3	1 TO A GOOD DEAL 4	3 TO A GREAT EXTENT 5	(1 Blan (1 N/ 25

Ferrell

20 people

Pre-Post Questionaire

Answer Sheet

Topic: Gifted Education

Answer True or False

F 1. Children in the gifted programs have no need for the arts because they are high academic achievers.

F 2. All children in gifted programs have highly developed creative abilities and can expand even further through the arts.

T 3. The arts can be used effectively to deal with some of the social/emotional issues of the gifted child.

T 4. Gifted education is considered for categorical reimbursement from state special education funds.

F 5. Gifted education is a frill that should be reconsidered and cut when funds are limited.

T 6. The arts can be used to expand the creative imagination of gifted students and can address IEP goals and objectives for these students.

Fill in the blanks:

7. Improvisational drama can be explored with gifted students to provide social emotional exploration, active imagination and Creative decision making aswell as integration of sensory learn styles for acedemics.

8. The creative arts address the Visual auditory Kinesthetic learning styles and needs of gifted students.

9. Gifted students have emotional social & acedemic special needs.

10. The education system can explore the potential of the arts for gifted education by prioritizing the arts and valuing the creative as well as the acedemic achievements of these students.

BEST COPY AVAILABLE

Pre-Post Questionaire Answer Sheet

Topic: Early Childhood Education

Answer True or False:

F 1. Early Childhood education can utilize the arts to teach the basic only rarely.

T 2. The housekeeping area is a natural place to introduce drama.

T 3. Storytelling, drama and movement can flow together to emphasize academic topics.

F 4. The visual arts should emphasize the "right" way to draw or paint objects.

F 5. Movement should only be done outside and is disruptive to the classroom if allowed to happen indoors.

F 6. All children are on the same developmental level at the pre-school age.

Fill in the blanks:

7. Pre-school children draw and paint at their own developmental level level.

8. The process of the arts is of equal value to a preschool child as teaching the proper technique.

9. The purpose of early childhood education is to provide oppertunties for social, emotion acedamaic and cognitive development

****

10. Please list five (5) ways the arts can encourage growth in social, academic and emotional areas.

1. Introducing each other through movement as well as names (social).
2. Giving children tactile reinforcement of concepts suchas shapes, letters & numbers
3. Providing rhythms and beats (in music) for words and number concepts.
4. Creative expression that is valued for itself proves the child is of value and supports positive self esteem

5. The arts can explore examples foster better self image & body image.

[✓ PRE] POST TEST

TRANSITIONAL COMMUNITY WORK SETTINGS

CHUCK TERRELL
June 15, 1988

1. List the four key elements of Transition:

2. Write five services listed in the Individual Transition Plan.

3. When are individuals referred for Transitional Planning?

4. You need to focus on what four domains when developing a students Transition Plan?

5. What groups are targeted for Phase I I.T.P. planning?

*Note: Please read first
Evaluation - lengthy answers

Total #8

WORKSHOP EVALUATION

Date 6/16/88 Location KSSVH

1. Objectives
Were workshop objectives clear? 1-OK 1-Some 6-yes Did they meet your needs? 7-yes 1-blank
Suggested improvements:
Afternoon talk session was wasted, more movement - excellent info.

2. Materials
Did materials fit objectives? 8-yes Are they meeting your needs? 1- yes/no 6- yes 1-want more info
Suggested improvements:

3. Staff
Was the presenter thorough? 8-yes 6 [✓ Consistent] or contradictory? 1-both 1-blank
Suggested improvements:

4. Participants
How well did the presenter relate to your needs (content or personal)?
Some issues I need to work on - 2 very well - Great afternoon movement was good - very informative - OK - benefited from personal perspective as well as general information
Do you want to become better acquainted with other participants? 1-OK as is 6-yes 1-blank
Suggested improvements:

5. Structure
Are group size and composition helpful to learning? 8-yes
Are physical arrangements for group work appropriate? 6-yes 1-great 1-OK
Suggested improvements:
We are lucky to have the facility - Fine tune air conditioner

6. Media/ Audio-Visual
Are learning aids appropriate? 1- N/A 6-yes 1-blank Supplies adequate? 7-yes 1-N/A
Suggested improvements:
Paper tore on 3 of us last session do to quality of material and energy to use media to express self

7. Future Needs
Have you discovered additional learning needs? 6-yes 2-NO
Possibilities for extension of Lab School to Wichita - Graduate Study -
What? To learn more about MS Degree at Leslie College - Parent referral - observing the LD on my school system for possible special services

8. Time
Was pace of learning activities appropriate? 7-yes 1-mostly
Suggested improvements:

9. Methods
Which type of learning activities worked best? "Case Study" and exchange of information - information and lecture were best - Observation and experiential - All - Floyd Hackson's input.

Which encountered problems? Observation was short and non-directed - lecture, the average adult attention span is 12 minutes! - None

10. Energy/ Attention
Are more/fewer breaks needed? 3-No 3-blank 1-OK 1-more

Was your energy or attention lower at certain times? 4-yes 1-No 3-blank

When? Returning after lunch - 5:00 and after - Afternoon (movement) - When sitting a long time - During 2:30 session

Why? Group divided on energy - 2 headaches - Pace was too slow - needed to move

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 6-yes 2 blank
Suggestions:

12. Dates
Was the scheduling convenient for you? 2-OK 3-yes 3-blank
Suggested improvements:

13. Facility
Comments: OK - Good
Excellent observational set-up

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

			2	2	2	
1	2	3	[✓ 4]	[✓ 5]	[✓ 6]	2-blank

15. How would you rate this workshop? (circle number)

Terrible-------------------------------Excellent

				5	1	
1	2	3	4	[✓ 5]	[✓ 6]	2-blank

16. I came to this workshop because:

Total #8

(Process Form)

KANSAS ARTS RESOURCE TRAINING STYSTEM

General Assessment for Workshop on June 16, 1988 LD/Movement

Given by Hudson, Colson & Freeman on the following dates __________

Name: __________ Major Arts Area of Expertise 4 - Visual Arts
3 - Music
1 - LD

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1.	Before the workshop my level/knowledge in the arts topic of the workshop was:		1 LOW	4 MODERATE	3 HIGH		18
2.	After the workshop my level/knowledge in the arts topic of the workshop was:		LOW	2 MODERATE	6 HIGH		22
3.	Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	2 AVERAGE 3	4 ABOVE AVERAGE 4	2 HIGH 5	32
4.	After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	4 ABOVE AVERAGE 4	4 HIGH 5	36
5.	Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	5 ABOVE AVERAGE 4	3 HIGH 5	35
6.	After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	4 HIGH 5	35
7.	Before the workshop my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	1 AVERAGE 3	5 ABOVE AVERAGE 4	2 HIGH 5	33
8.	After the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE 3	2 ABOVE AVERAGE 4	6 HIGH 5	38
9.	Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	LOW 2	1 AVERAGE 3	5 ABOVE AVERAGE 4	2 HIGH 5	33
10.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook"	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	4 TO A GOOD DEAL 4	4 TO A GREAT EXTENT 5	36

Carl F. Hudson

Answer Sheet

Learning Disabilities

T [✓ F] 1. Children diagnosed/identified as learning disabled have low intelligence?

T [✓ F] 2. Identifying children with learning disabilities is easy.

T [✓ F] 3. Children will outgrow their learning disability.

T [✓ F] 4. All Children with learning disabilities have perceptual - motor difficulties.

5. Optometric training, food dyes, Feingold diet, and neurological reorganization are fads and not proven to help.

6. Another term for "learning how to learn" is strategic learning

7. The most popular program in public schools is learning disabled or LD Resource Room

[✓ T] F 8. The field of learning disabilities is relatively young?

[✓ T] F 9. There are generally more boys than girls in an l.d. classroom.

[✓ T] F 10. Written language and more specifically spelling is the major academic skill deficit in l.d. children.

9. Methods
Which type of learning activities worked best? (2) Experiential - Round Table discussion - the reading of case histories, the sharing of each others ideas.

Which encountered problems? (2) Work sample - lecture

10. Energy/ Attention
Are more/fewer breaks needed? 2-NO 2-OK 3-blank

Was your energy or attention lower at certain times? 4-NO 1yes

When? I had to sit for long periods of time

Why? I needed to move

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 5-yes 2-blank
Suggestions:

12. Dates
Was the scheduling convenient for you? 3-yes 2-OK
Suggested improvements:
Conflict w/husband's birthday and fathers day

13. Facility
Comments:
Good - Table worked well - Nice - air conditioning could be better regulated - OK

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

2 2 1

1 2 3 [✓ 4] [✓ 5] [✓ 6] 2- blank

15. How would you rate this workshop? (circle number)

Terrible--------------------------Excellent

2 3

1 2 3 [✓ 4] 5 [✓ 6] 2- blank

16. I came to this workshop because:

(2) DRC Training - I need to continue professional and personal growth - Interested in info and required for KARTS

KARTS Requirement -

2/10.17-1(2)

Total #7

WORKSHOP EVALUATION

Date Fri 6/17/88 Location KSSVH

1. Objectives
Were workshop objectives clear? 1-fair 6-yes Did they meet your needs? 7-yes
Suggested improvements:
Just a begin

2. Materials
Did materials fit objectives? 1-OK 6-yes Are they meeting your needs? 7-yes
Suggested improvements:
-Would have liked to have more info. on handouts-
Handouts, booklists, case study info. helpful

3. Staff
Was the presenter thorough? 7-yes 6 [✓ Consistent] or contradictory? 1-blank
Suggested improvements:

4. Participants
How well did the presenter relate to your needs (content or personal)?
(3) Very Well - Good/excellent - (2) Exceptionally well on both levels -
Do you want to become better acquainted with other participants? 5-yes 1-OK 1-N/A
Suggested improvements:

5. Structure
Are group size and composition helpful to learning? 7-yes
Are physical arrangements for group work appropriate? 7-yes
Suggested improvements:

6. Media/ Audio-Visual
Are learning aids appropriate? 7-yes Supplies adequate? 6-yes 1-OK
Suggested improvements:
especially work sample

7. Future Needs
Have you discovered additional learning needs? 7-yes
What? Case studies - Job and Work sample - Aware of reading material -
-more info. on tests used to document change in selfesteem & awareness
More knowledge through resource mentioned about BD, CP, LD

8. Time
Was pace of learning activities appropriate? 4-yes 2-OK 1 blank
Suggested improvements:
Time too short for material - I enjoyed Frances' relaxed approach, for more integration when we're tired. - It was very relaxed

(Process Form)

Total #7

KANSAS ARTS RESOURCE TRAINING STYSTEM

General Assessment for Workshop on Pre-Vocational Training/Research + Literature

Given by Hoernake/Anderson on the following dates 6/17/88

Name: ____________ Major Arts Area of Expertise 2-Music 5-visual Arts

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1.	Before the workshop my level/knowledge in the arts topic of the workshop was:	4 LOW	3 MODERATE	HIGH			-10
2.	After the workshop my level/knowledge in the arts topic of the workshop was:	LOW	4 MODERATE	3 HIGH			17
3.	Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	2 SMALL 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	HIGH 5	19 25 1-N/A ~~24~~
4.	After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	1 AVERAGE 3	1 ABOVE AVERAGE 4	4 HIGH 5	1-N/A 27
5.	Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	2 AVERAGE 3	4 ABOVE AVERAGE 4	HIGH 5	1-N/A 22
6.	After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	3 ABOVE AVERAGE 4	3 HIGH 5	1-N/A 27
7.	Before the workshop my own feelings of being empowered were	NON-EXISTANT 1	1 LOW 2	2 AVERAGE 3	4 ABOVE AVERAGE 4	HIGH 5	16 24
8.	After the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	3 HIGH 5	30
9.	Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	1 LOW 2	1 AVERAGE 3	4 ABOVE AVERAGE 4	HIGH 5	1-N/A 21
10.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	1 SOME-WHAT 3	2 TO A GOOD DEAL 4	3 TO A GREAT EXTENT 5	1-N/A 26

KARTS Pre/Post Assessment on Arts Resources

Prepared by

Frances E. Anderson, Ed.D.,ATR
Professor of Art
Illinois State University
Normal,Il

For June,17,1988 Presentation

Kansas School for the Visually Impaired

Name or identification number________________________date__________

1. Three major computerized data bases through which one may find information on arts for the handicapped are: (circle one option)

   1.Educomp, Artsinfo, ERIC

   2. ERIC, Psyinfo, Educomp

   3. Psyinfo, CDI, Educomp

   4. Psyinfo, ERIC, Artsinfo

   5. ERIC,CDI, Psyinfo

   6. none of the above

2. The computerized data base that includes a comprehensive listing of over 50 thousand educational documents, journals and grant final reports is: (fill in the blank) __________.

3. (circle)True or False: The majority of published data related to arts for special needs children may be found in the Artsinfor system.

4. (circle)True or False: There is an established format for reporting case studies that is generally accepted by the American Art Therapy Association.

5. The most convincing arguements for justifying the arts for special needs students to a school board will be in the form of: (circle one option)

   a. Quoting hard data research studies

   b. Citing one or two subjective case studies that really demonstrated child change

   c. None of the above

   d. a and b

6. Briefly explain the Greene and Hesslebring study and why it is important to justifying the use of art in the classroom.

7. The first comprehensive review of the research literature was undertaken in 1981 and is titled **A Review of the Research Literature on Arts for the Handicapped: 1971-1981.** This review is till in print and may be purchased by writing to:(circle one option)

   a. the author

   b. the resource center at the KS School for the Visually Impaired

   c. Sterns Book Store in Chicago

   e. KS Very Special Arts

   f. Very Special Arts/USA in Washington,D.C.

   g . options a,c, and f

8. A good source of publications on arts for the handicapped is: (if you wanted to purchase them) (circle one option)

   a. Very Special Arts/USA in Washington,D.C.

   b. American Art Therapy Association national office in Chicago

   c. Music Educators National Association Office in Washington,D.C.

   d. Sterns Book Service in Chicago

   e. University of Kansas Bookstore

9.One basic reference in the visual arts for the handicapped that would be appropriate for parents and laypersons is: (circle one option)

   a. **Art for the Handicapped** by Anderson,Cochado and McAnally

   b. **Approaches to Art in Education** by Laura Chapman

   c. **Preparation for Art** by J.K. McFee

   d. **Beyond Creating** by the J. P. Getty Trust

   e. none of the above

   f. all of the above

10. Cite one basic text in music for the handicapped child that would be approprite for parents/and laypersons (give title and author).

11. Of the two basic special education texts- (a)Kirk, S. A. and Gallagher, J.J. (1986). **Educating Exceptional Children** (5th ed.) Boston: Houghton Mifflin, or
(b) Hallahan, D.P. and Kauffman, J. M. (1988). **Exceptional Children: Introduction to special education** (4th ed.). New Jersey: Englewood Cliffs.

(1) Which would be more appropriate for parents and laypersons?
___a or ___b

(2) Which would be more appropriate for arts teachers/therapists?
___a or ___b.

Total # 7

WORKSHOP EVALUATION

Date Sat 6/18/88 Location KSSVH

1. Objectives
Were workshop objectives clear? 7-yes Did they meet your needs? 7-yes
Suggested improvements:

2. Materials
Did materials fit objectives? 7-yes Are they meeting your needs? 7-yes
Suggested improvements:

3. Staff
Was the presenter thorough? 7 yes 6 [✓ Consistent] or contradictory? 1-blank
Suggested improvements:

4. Participants
How well did the presenter relate to your needs (content or personal)?
(3) both good (2) very well
Do you want to become better acquainted with other participants? 4 yes 3-blank
Suggested improvements:

5. Structure
Are group size and composition helpful to learning? 7-yes
Are physical arrangements for group work appropriate? 7-yes
Suggested improvements:

6. Media/ Audio-Visual
Are learning aids appropriate? 7-yes Supplies adequate? 7-yes
Suggested improvements:

7. Future Needs
Have you discovered additional learning needs? 1-blank 6-yes
What? more time for professional personal goals - Marketing myself - more related to consulting

8. Time
Was pace of learning activities appropriate? 7-yes
Suggested improvements:

9. Methods
Which type of learning activities worked best? Experential- Music pace (excellent) clay activity, Photography activity
Which encountered problems? closely scheduled programs - lecture on old photograpy class

10. Energy/ Attention
Are more/fewer breaks needed? 3-OK 1yes 1NO 2 blank
Was your energy or attention lower at certain times? 4-NO 2-yes
When? Sitting + listening to irrelevant details - After lunch
Why?

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 6-yes
Suggestions:

12. Dates
Was the scheduling convenient for you? 6-yes
Suggested improvements:
~~this~~ wished we could have had more time for each Presenter in the a.m.

13. Facility
Comments: Great-Comfortable Space -

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never		Some		A Great	Deal	
			2	3	1	1- blank
1	2	3	[✓ 4]	[✓ 5]	[✓ 6]	

15. How would you rate this workshop? (circle number)

Terrible					Excellent	
			1		5	1-blank
1	2	3	[✓ 4]	5	[✓ 6]	

16. I came to this workshop because:

2) DRC Training - I needed it

9. Methods
Which type of learning activities worked best? Experiental - Music pace(excellent) clay activity, Photography activity

Which encountered problems? closely scheduled programs - lecture on old photograpy class

10. Energy/ Attention
Are more/fewer breaks needed? 3-OK 1yes 1NO 2 blank

Was your energy or attention lower at certain times? 4-NO 2-yes

When? Sitting & listening to irrelevant details - After lunch

Why?

11. Climate
Is the overall climate or mood of this workshop supportive of your learning? 6-yes
Suggestions:

12. Dates
Was the scheduling convenient for you? 6-yes
Suggested improvements:
~~this~~ wished we could have had more time for each Presenter in the a.m.

13. Facility
Comments: Great - Comfortable space -

Suggested improvements:

14. Will you use information shared during this workshop when you make presentations? (circle number)

Never-----------Some---------------A Great Deal

2 3 1

1 2 3 [✓ 4] [✓ 5] [✓ 6] 1-blank

15. How would you rate this workshop? (circle number)

Terrible--------------------------------Excellent

1 5

1 2 3 [✓ 4] 5 [✓ 6] 1-blank

16. I came to this workshop because:

2) DRC Training - I needed it

Nall Art's Answers

NAME________________________________ DATE______________

TRAINING SESSION: PREVOCATIONAL/VOCATIONAL ARTS

TRAINER: HOERNICKE

PRETEST

Please respond to each of the following items.

1. A good source for quickly reviewing a great number of jobs and tasks associated with those jobs is
Dict of Occupational Titles / Occupation Outlook Handbook

2. A good approach to assessing a students vocational potential for a particular job is to use
work sample techniques

3. Personnel who provide vocational assessment in special education (in Kansas) are usually certified by
No one is Cert. in this area

4. A students vocational interests may be categorized as

A. Expressed
B. Tested
C. Manifested

5. The Kansas State Plan for Special Education mandates that vocational education for special education students be provided by special education personnel.

A. True
[✓ B. False]

6. A worker function code of 063 is an indication of a job which is probably appropriate for a person in the mildly mentally retarded category.

A. True
[✓ B. False]

7. The worker function code for Sculptor is: 061

8. A work sample should be developed from the reults of a
Job analysis

9. Two critical factors of a work sample are:

A. representativeness to real work situation
B. realism of work capabilities

10. The ARTS are an appropriate vocational aspiration for students with disabilities

[✓ A. True]
B. False

(Process Form)

Total #7

KANSAS ARTS RESOURCE TRAINING STYSTEM

General Assessment for Workshop on Professional Growth Clay Sculpture - photography

Given by________________ on the following dates 6/18/88

Name:________________ Major Arts Area of Expertise (5) Visual Arts 2 music

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1.	Before the workshop my level/knowledge in the arts topic of the workshop was:	2 LOW	5 MODERATE	HIGH			⑫
2.	After the workshop my level/knowledge in the arts topic of the workshop was:	LOW	MODERATE	7 HIGH			㉑
3.	Before the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	1 SMALL 2	1 AVERAGE 3	4 ABOVE AVERAGE 4	1 HIGH 5	㉖
4.	After the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	[illegible] AVERAGE 3	2 ABOVE AVERAGE 4	5 HIGH 5	㉝
5.	Before the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	1 LOW 2	1 AVERAGE 3	4 ABOVE AVERAGE 4	1 HIGH 5	㉖
6.	After the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	1 AVERAGE 3	ABOVE AVERAGE 4	6 HIGH 5	㉝
7.	Before the workshop my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	1 AVERAGE 3	3 ABOVE AVERAGE 4	1 HIGH 5	⑳
8.	After the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE 3	1 ABOVE AVERAGE 4	6 HIGH 5	㉞
9.	Before the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	1 LOW 2	1 AVERAGE 3	5 ABOVE AVERAGE 4	HIGH 5	㉕
10.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	3 TO A GOOD DEAL 4	4 TO A GREAT EXTENT 5	㉜

Appendix D

Compilation of Needs Assessment Data Given at Close of Third Year of KARTS

Kansas Arts Resource Training System (KARTS)
District Resource Coordinator

POST WORKSHOP TRAINING NEEDS ASSESSMENT
YEAR THREE

Compilation

Directions: Please complete this form by BLOCK PRINTING or typing your answers giving as complete answers as your are able. Then, return it to: Dr. Frances E. Anderson, 311 Orlando Ave, Normal, Il. 61761. PLEASE RETURN THE COMPLETED FORM **AS SOON AS POSSIBLE and WITHIN 7 DAYS OF RECEIVING IT. THANKS!**

Name: ______________________________, ____________________________
last first
Mailing address: _______________, City ___________________ KS, ____________
street Zip code
Phone # (home) ____________________________ (Work) ______________________
(area code) (area code)
Agency and/or program in which you NOW work: ______________________
____
Address: ____________________________ City _____________ KS _________.
zip code

AREA OF EXPERTISE:

1. Has there been an increase in your areas of expertise in the fine arts as a result of your participation in the KARTS program **this year?**NO___ YES_7__

1.2 If yes, please rate your expertise on All arts forms listed below and note your level of expertise ("B" for beginning, "I" for intermediate, or "A" for advanced) **BEFORE KARTS 3nd year** and **AFTER KARTS-3nd year**

Drama(level before KARTS)Beg. 6,; Cur.Level:Beg.0,Int.5;Ad.2.
Vis.Arts (level before KARTS)Beg.2,Int.4,Ad. 1;Cur.level:Beg.0, Int.2, Ad. 5.
Movement:(level before KARTS)Beg.5, Int. 2, Ad. 0 Cur.Level Beg. 0, Int. 1, Ad. 5.
Music:(level before KARTS)Beg. 3, Int. 4, Ad. 0; Cur.Level Beg.0, Int.4, Ad. 3.
Storytelling(Level before KARTS)Beg. 4, Int. 3, Ad. 0; Cur.Level Beg. 0, Int.2 , Ad.5.
Other: (please specify)_________(level before KARTS)_____
Current Level _________.

1.3 Has there been an increase in your special education expertise as a result of your participation in the KARTS program **this year?** No___; YES_7__.

If yes, please list the specific special education area (content and or handicapping condition and ages) and note your level of expertise BEFORE KARTS and your CURRENT Level)by placing a "B" for beginning, "I" for intermediate, and "A" for advanced after the special education area.
(Limit your answer to no more than 5 entries)

Ph.H. (BEFORE KARTS) _B (1)___; AFTER KARTS__I(1)
Learn Dis.B (1); After Int..(1); Work with Ment. Hand. beg.(1) to Ad.(1); Work with EMH Beg.(1) to intermed. (1) , Parents from beg.(1);to Ad.(1);Gifted from beg. (1) to adv.(1); Adaptations from intermed.(1) to adv.(1); Work with Deaf/Blind (beg. 1) to Ad (1) ; LD from beg,(1) to adv.(1); TMH from beg. to intermed (1); BD from intermed. (1) to advanc. (1); SMH from beg. to intermed(1); physically handicapped from intermed.(1), to advanced (1).

FEEDBACK ON WORKSHOPS OFFERED DURING YEAR

2. For the workshops listed below, please provide an overall rating of their usefulness to you a. personally and b. professionally. Would you also please indicate on what topics from each workshop(if any) you would like to have additional information/training ?

1. Curric. Devel thru inter-active arts (Arcadia,KS)	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(3)	3	4(2)	5
Professional Usefulness	1(2)	2(3)	3(3)	4	5

I would like more information about:

2. Body Movement-Mettler	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option) (not applicable 4)	1(1)	2(1)	3	4	5
Professional Usefulness	1(1)	2(1)	3	4	5

I would like more information about:

3. Drama for Classroom - Sanville	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(3)	4	5
Professional Usefulness	1(1)	2(5)	3(1)	4	5

I would like more information about:

4. DRC Presentations in music, movement and storytelling	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(2)	2(4)	3(1)	4(1)	5
Professional Usefulness	1(3)	2(3)	3(2)	4	5

I would like more information about:

5.Tech. Asst. & Demonstrat. sessions in music,movement, storytelling & visual art	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(1)	3(3)	4	5
Professional Usefulness	1(3)	2(3)	3(1)	4	5

I would like more information about:

6. DRC networking, year review-Craighill Moran	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(4)	2(5)	3	4	5
Professional Usefulness	1(2)	2(6)	3(1)	4	5

I would like more information about:

7.Guided Imagery & Assessment-McVey	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1	2(3)	3(4)	4	5
Professional Usefulness	1	2(3)	3(3)	4(1)	5

I would like more information about:

8. State forum-Movement-N. Canner	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(3)	3(2)	4	5
Professional Usefulness	1(2)	2(5)	3(1)	4	5

I would like more information about:

9. State Forum-Communic. thru arts-Curry	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(4)	4	5
Professional Usefulness	1(1)	2(2)	3(5)	4	5

I would like more information about:

10. Communic thru music- Bruscia	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(5)	2(3)	3	4	5
Professional Usefulness	1(1)	2(5)	3(1)	4(1)	5

I would like more information about:

11. Pre-Voc,Voc training- Hoernike	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(1)	3(4)	4	5
Professional Usefulness	1(1)	2(4)	3(1)	4	5

I would like more information about:

12. Literature Review- F.Anderson	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(2)	4	5
Professional Usefulness	1(1)	2(5)	3	4	5

I would like more information about:

13. How to market yourself	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(3)	2(4)	3(1)	4	5
Professional Usefulness	1(3)	2(5)	3	4(1)	5

I would like more information about:
Networking

14. Photography	Extremely Useful	Very Useful	Some	Little	No Use
Personal Usefulness of workshop (circle one option)	1(1)	2(3)	3(1)	4(1)	5
Professional Usefulness	1(2)	2(3)	3	4	5(1)

I would like more information about:

NEEDS AND PROBLEM IDENTIFICATION

3. What do you currently feel are your three most pressing needs in enabling you to teach/ train persons in the arts for the handicapped? (Limit your response to only three.)

1.(most pressing) time (2), supplies

2.(next most pressing) need for central office to act as a clearing house, marketing and development of opportunities, networking.

3.(third most pressing problem) lack of monetary compensation, more direct experience with the arts and handicapped children, energy, public relations/advocacy for the arts.

4. What are the three most pressing problems you are having in teaching the arts to persons with handicapping conditions:(Be specific and limit your response to only three).

1.identifying groups of children who need arts, lack of pay for working with special education and the arts.
2.(next most pressing problem) materials, lack of support of the local school district.
3. (third most pressing)-in teaching the arts to persons with handicapping conditions(be specific) lack of time and money, getting children involved, the lack of a music library and music resources.

5. Has your comfort level increased in any of the arts forms as a result of your KARTS training **this year**? NO___ YES_4_. If yes, with what art form(s) experiences(limit your answer to no more than 5) has your comfort level increased as a result of your KARTS training this year?

1. music(2), visual arts, storytelling

2. movement (3)

3. drama, guided imagery, music

4. storytelling (2), music, drama

5.visual arts(2), integrated arts

5 b. Which of these listed above would you feel comfortable teaching to peers? all arts (2), visual arts (2), storytelling (1), music (1), movement (1).

5 c. Which of these listed above would you feel comfortable teaching to students? all arts (2)visual arts, (2), storytelling (2),movement (1), music (1),

6. With which art(s) forms are you least comfortable ? (Please list up to 5 areas/or activities):

6 a. personally: music (2), movement (1), clay (1), drama (1).

6 b.in teaching to students: drama (1), music (1), movement(1), clay(1).

7. Has your comfort level increased in teaching any specific handicapping condition as a result of your KARTS training **this year**? NO___ YES_4__. If yes please list (up to 5) handicapping conditions in which there has been an increase in comfort level.

1. blind, visually impaired, physically handicapped, paraplegic, spina bifida.

2.SMH, multiply handicapped, deaf, blind and visually impaired(3).

3.TMH, EMH young adult, severely emotionally disturbed, multiply handicapped.

4.EMH,autistic.

5.hearing impaired.

8. Please assign a rank order from ONE (top priority) to TWELVE for the following items IN TERMS OF YOU OWN NEED FOR TRAINING : Please assign only one number to each item.

a. Motivating, encouraging students 10, 12, 12_____
b .Developing student self confidence_9, 11, 10____
c. Using a variety of teaching methods_12, 10,9___
d. Teaching students to read_8. 8. 1___
e. Evaluating effectiveness of instruction_4. 4. 2____
f. Managing disruptive behaviour among students_11, 11, 9____
g. Identifying student needs_1, 1, 1 ___
h. Presenting individualized learning activities 5, 5, 8____
i. Increasing knowledge in the content areas_7, 7, 3___
j. Planning instructional activities_6, 6, 4__
K. Evaluating student performance or progress_2, 2, 6____
j. Writing IEPs in the arts 3, 3, 5_____

identifying student needs was overall no. 1 (both year two and this year); evaluating student performance or progress and and evaluating effectiveness of instruction were tied for second. Writing IEPs in the arts was third. Planning instructional activities was fourth.Increasing knowledge in content areas fifth. These were the same top 6 priorities as last year accept no. 2-6 were in a slightly different order (IEPs in the arts was 2nd last year and increasing knowledge in the content areas was third last year).)

8.1 Are there any other items that should be included in this list? Please list them and be as specific as you can.

9. IS there any other feedback, or comment(s) you would like to make either about the program in general or in terms of any specific component? (Your comments will be held in confidence by the evaluator).

9.1 May we quote your comments? Yes___(Please sign indicating your permission to be quoted)NAME________________________________DATE______

PLEASE RETURN COMPLETED FORM **AS SOON AS POSSIBLE** TO DR. F.E.ANDERSON,311 Orlando Ave. Normal,Il. 61761. Thanks for your time and effort!!!

Appendix E

DRCs Final Evaluation of KARTS

KARTS FINAL EVALUATION

NAME Joleen Haffner

DATE 6-19-88

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

One strength was my diversified talents in several related arts experiences. Another strength was my ability ~~with~~ as a special education teacher. Another strength was my sensitivity to handicapped people.

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

One skill was my increased knowledge in the related arts. Another skill was my increased technical training/assistance. Another skill was my increased self-confidence.

3. What are the areas of improvement you needed to work on in the KARTS training program?

Areas of improvement which needed to be made were my revived interest in the arts, time to commit myself to the training, and ability to communicate the arts to public education

4. How have you reached your goals on improving these areas?

I have reached these goals by my intrigue with the technical training, the learning experiences schedule with consultants, and the presentations by myself and other DRCs.

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance

① meeting, training, working with professionals.
② experiential learning (learning by doing)
③ monthly meetings, presentations
④ friendships — DRCs and others
⑤ meeting and talking with political leaders

6. What were the 5 least beneficial aspects of the program for you?

① losing 2 DRCs from the training program
② release time from work
③ Friday night meetings
④ handouts (some)

BEST COPY AVAILABLE

KARTS FINAL EVALUATION

NAME Bonnie Burnside

DATE June 28, 1988

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

I entered the program with experience in adapting the art form of music to reach children of many handicapping conditions. I also had some presentation experience and understood the "process" philosophy of the Arts with the Handicapped Program in Kansas.

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

I have been able to fine tune my presentation skills

I am much more comfortable using art forms other than just music

I now have a network of people and resources to draw upon when needed

3. What are the areas of improvement you needed to work on in the KARTS training program?

Personal and professional growth

Believing in my expertise and knowing I should share it with others

Getting comfortable with Visual Art for myself

4. How have you reached your goals on improving these areas? I worked with a movement therapist using movement, dance, and visual art to foster my personal growth and comfortability in working with others. I took time to really listen, observe, and receive from my students which affirmed my skills in teaching them.

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance.

Training with the "experts" in a variety of art forms

Public and Statewide recognition, possibly national exposure

Presentation Opportunities

Networking with others in the field around the State

Small group size helped the experiences to be intense and personal when need be

6. What were the 5 least beneficial aspects of the program for you? The apprentice program

Paperwork - pre/post tests, evaluations at the end of each session

Intensive training sessions longer than three days

Weak adaptive strategies training

Developing IEP goals in the Arts could have been a beneficial process with a working

KARTS FINAL EVALUATION

NAME Toni Dort Fenn

DATE 6/88

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

Strengths I have brought to the KARTS program include a belief in the power of the arts process, willingness to participate, a caring attitude and the ability to do what was needed to get things done. By putting these characteristics to use, I have helped in expanding the program.

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

Skills or strengths I have developed through the KARTS program include: development of visual art skills, development of self-esteem, development of self knowledge, increase in clarity of tolerance

3. What are the areas of improvement you needed to work on in the KARTS training program?

I needed to improve in basic knowledge of the art areas outside of my own, in basic knowledge of handicapping conditions and in the ability to value myself and my efforts

4. How have you reached your goals on improving these areas? By attending the KARTS programming, reading resource materials, experiencing the different art areas, and remaining open to change I have improved in the needed areas

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance.

1 an increase in self knowledge
2 an increase in the ability to value myself
3 an increase in comfortability of exploring the unknown
4 an increase in knowledge of the arts areas
5 an increase in knowledge of handicapping conditions

6. What were the 3 least beneficial aspects of the program for you? The least beneficial aspects of the program for me included: the amount of paperwork of which the bulk I perceive as busy work, the difficulties in planning a quality presentation when you are assigned to work with someone where travel distance and finances are a problem, and the timing of the program at times was such that I was thrown into situations that I was not adequately prepared for at the time,

KARTS FINAL EVALUATION

NAME K. E. MARTINEZ

DATE 6/14/88

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

Flexibility - I didn't have strong expectations & was open to
V. Arts Task Analysis - being able to see component parts of V.A helped me to relate parts of other arts to my work
Time - My position allowed me time to attend & explore

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

Strength of Sensitivity to Broader range of creative expression & Nurturance - More appreciation for the Arts as process. Higher level of intensity achieved in days long workshop training

3. What are the areas of improvement you needed to work on in the KARTS training program?

Still Need greater Networking Skills - improved political ~~activism~~ effectiveness)
Goals were in areas of Music, Drama, Storytelling & movement

4. How have you reached your goals on improving these areas? My comfortability level in all these areas is much greater due to the intense levels of training we've had. Repeat of Music c̄ Ken (again intensity) really helped me get a handle on music -

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance.

Comfortability with my body & use of the body in movm't
Understanding of the interrelatedness of the arts
Appreciation of individual expression to a greater level
Involvement & acceptance with this nurturing group of women
Regular contact with group as in regular "feedings"

6. What were the 5 least beneficial aspects of the program for you?

Long hours on road in car / Removeal/loss of DRC's & Electra / Political visits with dignitaries (I dont know how to use those opportunities)
Too much philosophy/history at the beginning instead of pragmatic definitions of terms -

KARTS FINAL EVALUATION

BEST COPY AVAILABLE

NAME Joleen Macy Thompson

DATE June 27, 1988

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

1. a variety of experiences with Special Populations, 2. training as an art educator (K-12), 3. a willingness to listen, try new experiences, and learn (both personally and professionally).

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

1. a "comfortableness" with arts areas (previously unknown or limited/guarded experience), 2. an awareness of personal growth in the arts as well as professional growth & readiness, 3. a sense of self & a stronger sense of direction, 4. the friendship and mutual understanding of 10 other committed individuals.

3. What are the areas of improvement you needed to work on in the KARTS training program?

1. understanding, familiarity, and knowledge of various arts areas (movement, music, and drama specifically), 2. awareness of the impact the arts can have on an individual, 3. the presentation of a "professional" self, 4. knowledge of the overall system and how it works.

4. How have you reached your goals on improving these areas? Most of my "goals" were not consciously known at the beginning of the training. I was oriented to become involved and learn more about the overall program through the regular training sessions. However, much more occurred. By the end of the first complete year of training I knew so much more about the program and its potential. If I became goal-oriented, it was to gain as much (both professionally and personally) as I could within the remaining time of the program. I was able to become "honestly" involved in each session, absorbing and processing what I could handle. Being able to EXPERIENCE was the best learning procedure for me. Hearing/seeing/feeling & sharing with others also had great value.

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance. 1. Personal growth & developed awareness of self and therefore, and increased awareness of potential. 2. Personal & professional relationships with 10-12 individuals posessing similar appreciation and value of the arts. 3. An increased "comfortableness" and knowledge of various arts through experience-based exposure. 4. An acquired collection of reference & resource material and personnel related to the five arts areas as well as various types of special needs and/or handicapping conditions. 5. The sensed and stated awareness (of others) of acceptance, respect, and encouragement....of being valued.

6. What were the 5 least beneficial aspects of the program for you? 1. Time demands (away from family and at times in comflict with other responsibilities), 2. The loss of two or three DRC's and an inability to resolve the lack of closure, to re-establish a relationship (thought to be valued), and to really have an acceptance of each person's decision. 3. Limited time with presenters was valued more in retrospect (often, we may have needed more intense training and less break-time to really benefit as much as possible...maybe allowing some personal or informal one-to-one. (I recognize this may be impossible and that there were demands for "leisure time" too.

4. Again in retrospect, the apprentices should have been involved sooner to also "take advantage" of experiences with presenters. 5. High expectations for the continuation/extension of the without any concrete support, financial assistance, and a "central housing agency."

KARTS FINAL EVALUATION

JUN 30 1988

NAME Tammy Herl

DATE 6/27/88

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

1. Dedication 2. Gentleness 3. Willingness to learn Because of these things, I've been able to stick with the program, offer comfort + support when needed, and to experience tremendous personal growth.

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

1. Assertiveness
2. More self-confidence
3. Ability to share responsibility

3. What are the areas of improvement you needed to work on in the KARTS training program?

Being aware of my own wants + needs, Being in touch with my body, becoming more assertive + self-confident.

4. How have you reached your goals on improving these areas? I have become more assertive + self-confident, but I still need to work on getting to know myself, + being in touch with my body and taking care of it.

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance

1. Gaining experience and training in art therapy
2. " " " " " the related arts
3. Establishing a network of professionals w/ similar interests
4. Learning to stand my ground + fight for some issues
5. Becoming or learning to become empowered through the arts

6. What were the 5 least beneficial aspects of the program for you?

2 Time spent away from husband / children
3 Lack of total group cohesiveness
1 Politics of state Dept. + their influence on DRC's + KARTS
4. Expensive to travel, etc.
5. Wore out my new car!

BEST COPY AVAILABLE

JUL 05 1988

KARTS FINAL EVALUATION

NAME Sharon Loveless

DATE July 1, 1988

BEST COPY AVAILABLE

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

Enthusiasm for the art processes I had experienced in Arts for Special Needs individuals prior to KARTS training.

Willingness to risk personal growth through art processes.

Understanding of a variety of art processes be they grounded in music, the visual arts, dramatic arts or movement

Previous exposure to programing, in other words.

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

Confidence in my ability to be a consultant to others.

Knowledge of the nuts and bolts of presenting successfully involving publicity, timing, needs of target population (how to assess and facilitate communication), adaptations, materials, skills in integrating the arts, etc

Marketing knowledge.

3. What are the areas of improvement you needed to work on in the KARTS training program?

I had difficulty with anxiety or comfort level before groups of people

I tried to accomplish too much at one setting, overwhelming peers.

I was afraid and unsure as to how to write IEP goals that involved the art processes

4. How have you reached your goals on improving these areas?

Practice and the receiving of positive feedback have reduced the anxiety level enabling me to utilize the skills with a wide variety of populations including Lansing Maximum Security prisoners in protective custody without a guard in the room giving weekly sessions for six months this past year and working with the physically multiply handicapped at Ulyses KS and personnel who serve this group at KNI and a blind woman in the Lawrence Support Group presentation with copresenters. I have convinced supervisors as to the *back-side

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance.

1. Ongoing training in the arts processes
2. Awareness of my own personal strengths through interactions with feedback from a fellow school district teacher s comments to William Freeman shared with me and my being reinforced by Roberta Shoemaker on skill level coupled with outcomes in art therapy techniques, seeing Maureen's interactions with staffed BD student artwork Craighill-Moran s and her reinforcement of my work
3. The opportunities afforded to practice with student special needs populations of widely varying disabilities and abilities and with KARTS peers' art processes technique
4. Promotion of KARTS program consultants (mailings, printings, publicity, visitations)

6. What were the 5 least beneficial aspects of the program for you?

5. Marketing technique session and vocational goals (last session) information

Least: 1. I am the type of personality that I want what I want right now and I wish we had been able to have no resistance to leaving our school setting to attend the invaluable Very Special Arts Festivals. I tried to negoiate more than two days off this past school year and Wichita went beyond this prior to employment agreement so I missed that session and sobbed in the school restroom.

2. The competitiveness that all of us, in my opinion, are or were largely unware of as we joined with one another in KARTS and the power struggles with energy

value of the arts in home school districts and gained knowledge through training of IEP assessment tools for measurement and how to concretely write up objectives to remediate weaknesses and build upon existing or unknown/unexplored strengths of students. Olathe School District Special Education Director had view arts as nice but not that important until he saw the results of mainstreaming, academic performance I was asked to provide training to the district's personnel at the beginning of the school year (unable to do so as I was completing 15 hours of summer school Gifted Education certification and seeking a job in this field with numerous interviews scheduled so Bonnie led sessions without me). My Special Education Director also nominated me for an International Award for Innovations in Special Education involving the US Dept of Commerce, Paris, France and Independence, Missouri cosponsorship. This allowed me to document, share photographs and data with school district personnel

----

diverted into the mistrusting, guardedness and lack of good open communication and therefore respect for one another's work until we began with our sporadic connectedness to make connections and support one another

3. The needing to meet on Friday evenings and being often exhausted after travel and school load of high stress crisis interventions and pressures to document and teach all subjects to widely dispersed academic levels of performance. At times I just tried to copy notes to absorb details of what I was to be aware of, vote on, think about etc. feeling very overwhelmed. Personal needs for relaxation. were greatly accomodated however in KARTS programing blessedly

4. I missed interacting with Betty Wellsbacker, Roberta Shoemaker, Bob Ault, Art Hoernicke, reduced time with William Freeman and those early on people-Wanda Huffman, Eletra Vanlerberg, and those who needed to leave our program as DRC such as Judy Heil and dear Auggie None of this is a fault of nor could have been remediated by KARTS programing and I missed our last Council session (my fault) I just wonder if all know how much they have meant to me personal, professional and to all of us gals?

5. EXTREMELY BENEFICIAL BUT EXTREMELY FRUSTRATING - bait in magnitude of reading materials, and other media to grab ahold of and such little time to read with work schedule, travel schedule and professional activities connected with teaching workshops and coursework running interference BUT the sadness of the loss of the second KARTS grant means time to organize and sift through the many gifts.

BEST COPY AVAILABLE

KARTS FINAL EVALUATION

BEST COPY AVAILABLE

NAME Sherri Boese

DATE June 29, 1988

1. Indicate three strengths you brought to the KARTS training program and how they have helped you expand the Arts with the Handicapped Program.

I had been involved with Very Special Arts Kansas through the apprentice program and as a consultant. I received excellent prior training in Special Music Education with Betty Welsbacher at Wichita State University. I am an intuitive person and read people, especially children, easily.

2. Please name at least three new skills or strengths you have developed through the KARTS training program.

I believe my presentation skills, though good from the start have become more attuned with the audience. I feel that I am more able to internalize arts experiences on a personal level. I am more knowleable of arts areas and their relatedness.

3. What are the areas of improvement you needed to work on in the KARTS training program?

Being on time with paper work has and always will be the bane of my personal and professional lives.

4. How have you reached your goals on improving these areas? I hired a secretary and am in the process of moving my office out of my home. Hopefully this will leave work at work and give my time to use my home as a place for relaxation and family.

5. What were the 5 most important and beneficial aspects of the KARTS training for you? Please list in order of importance.

1. Training with the high caliber of consultants was forever beneficial
2. Consultanting at a major Arts Festival
3. Working and sharing with the other DRC's
4. Internalizing arts areas on a personal level
5. The support and caring of all persons involved with the KARTS family

6. What were the 5 least beneficial aspects of the program for you?

1. Time spent on paperwork
2. Working hard for no financial gain
3. Personality conflicts between DRC's
4. Personality conflicts between the leadership
5. Communication was an ongoing problem, not unlike any other group

Appendix F

Evaluation Forms

(See Appendix C for some of these forms and for examples of the content measures used.)

KANSAS ARTS RESOURCE TRAINING SYSTEM

General Assessment for Workshop on ______________________________

Given by ________________ on the following dates __________________________

Name: ______________________________ Major Arts Area of Expertise _____________

Please rate the quality of the presentation by circling the appropriate response: (circle only one response per item).

1.	The workshop experience increased my awareness in the arts	NONE	SOME	GREATLY
2.	The workshop experience provided me with new skills in the arts	NONE	SOME	MANY
3.	The workshop experience gave me information that will apply to classroom use	NONE	SOME	GREATLY
4.	The workshop contained clear arts content	LOW	MODERATE	HIGH
5.	The workshop increased my personal comfort level in the arts	LOW	MODERATE	HIGH
6.	The workshop increased my professional comfort level in the arts	LOW	MODERATE	HIGH
7.	The presenter maintained a stimulating environment	LOW	MODERATE	HIGH
8.	The presenter encouraged questions and opinions	LOW	MODERATE	HIGH
9.	The presenter was knowledgeable in the workshop topic	LOW	MODERATE	HIGH
10.	The presenter explained materials/demonstrated skills at appropriate levels for my understanding	LOW	MODERATE	HIGH
11.	The presenter gave me guidelines and specific suggestions for arts experiences which I can use for developing my own personal arts experiences	YES	NO	N/A
12.	The presenter helped me plan arts experiences which can be utilized with my students	YES	NO	N/A

BEST COPY AVAILABLE

13.	The presenter gave me ideas that I can use in teaching other subjects through the arts	YES	NO	N/A		
14.	The presenter gave me specific arts lessons and demonstrations of ways to use the arts with students who have specific disabilities	YES	NO	N/A		
15.	I learned how to do new arts experiences (increased my own skill level) which will help me use the arts in my own classes	YES	NO	N/A		
16.	I used the arts skills taught to create unique/personal products, or performances	NONE	SOME	MANY		
17.	I was given specific arts lessons/ experiences which I will use with my students	YES	NO	N/A		
18.	The presenter made the intent (purpose or goals) of the arts experiences clear to me	YES	NO	N/A		
19.	**Before** the workshop my level/knowledge in the arts topic of the workshop was:	LOW	MODERATE	HIGH		
20.	**After** the workshop my level/knowledge in the arts topic of the workshop was:	LOW	MODERATE	HIGH		
21.	My own purposes in attending this workshop were:	NOT REACHED	PARTIALLY REACHED	TOTALLY REACHED		
22.	The workshop was valuable to me personally	NOT AT ALL	SOMEWHAT VALUABLE	MODERATELY VALUABLE	VERY IMPORTANT	EXTREMELY VALUABLE
23.	The workshop was valuable to me professionally	NOT AT ALL	SOMEWHAT VALUABLE	MODERATLY VALUABLE	VERY IMPORTANT	EXTREMELY VALUABLE
24.	I am more likely to use arts experiences in my teaching as a result of this workshop	NOT AT ALL	SOME-WHAT	MODERATELY	MORE OFTEN	A GREAT DEAL MORE
25.	As a result of this workshop I feel I can teach/provide these kinds of arts experiences to non-handicapped persons	YES	NO	N/A		

(ON 22, 23, 24, circle only one option)

BEST COPY AVAILABLE

26. I have taught these same types of workshop experiences to the following types of handicapped persons (circle all handicapped populations to whom you have taught this activity)

HI VI LD EMH TMH PH BD SMH OHI D-B ECH Sp/L

27. As a result of this workshop, I feel confident that I can teach these same sorts of arts experiences to the following handicapped populations (circle all that apply).

HI VI LD EMH TMH PH BD SMH OHI D-B ECH Sp/L

28. I can teach the workshop arts experience to peers YES NO N/A

29.	**Before** the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
30	**After** the workshop, my own personal commitment to these kinds of arts experiences was	NONE 1	SMALL 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
31.	**Before** the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
32.	**After** the workshop, my capacity to "own" these arts experiences (ability to internalize the artistic process) was	NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
33.	**Before** the workshop my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
34.	**After** the workshop, my own feelings of being empowered were	NON-EXISTANT 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5
35.	This workshop has made me aware of the importance of my own personal "process" in the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL 4	TO A GREAT EXTENT 5
36.	As a result of this workshop I feel confident that I can improvise in this art form (as opposed to falling back on recipes)	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL 4	TO A GREAT EXTENT 5

37.	This workshop experience "turned me on" (made me aware of abilities/skills I never knew I had)	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL 4	TO A GREAT EXTENT 5	
38.	As a result of this workshop, I have gained increased respect for different styles/unique ways of working in the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL 4	TO A GREAT EXTENT 5	
39.	This workshop experience has increased my personal investment in (excitment about) these arts forms	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL 4	TO A GREAT EXTENT 5	
40.	As a result of my workshop experience, I am more personally aware of the energizing aspect of the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL 4	TO A GREAT EXTENT 5	
41.	**Before** the workshop my personal level/ability to be spontaneous and to problem solve in this art form was	ZERO 1	LOW 2	AVERAGE 3	ABOVE AVERAGE 4	HIGH 5	
42.	I now feel (after this workshop) confident that I can work in these arts areas without relying on "rigid - cookbook" approaches to the arts	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	TO A GOOD DEAL 4	TO A GREAT EXTENT 5	
43.	I am now more able to transfer my personal skills in the arts to problem solving/creative adapting of the arts to my classroom work with children.	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	TO A GOOD DEAL 4	TO A GREAT EXTENT 5	
44.	This workshop experience has made me open to (more vulnerable) to my personal issues	NOT AT ALL 1	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL MORE 4	A GREAT DEAL MORE 5	
45.	This workshop experience has made me aware of my own needs to work on "personal issues" (need for healing, wholeness)	NOT AT ALL 1.	A LITTLE 2	SOME-WHAT 3	A GOOD DEAL MORE 4	A GREAT DEAL MORE 5	N/A

46.	This workshop has made me feel more personally grounded	NOT AT ALL 1	A LITTLE 2	SOMEWHAT 3	A GOOD DEAL 4	A GREAT DEAL 5	
47.	Before I can be a good arts/special educator, I need to have "my own act" put together	STRONGLY DISAGREE	DISAGREE	UNCERTAIN	AGREE	STRONGLY AGREE	N/A
48.	I am aware of the importance of integrating my personal arts experiences with my professional work	NOT AT ALL 1	A LITTLE 2	SOMEWHAT 3	A GOOD DEAL 4	A GREAT DEAL 5	
49.	As a result of this workshop, I feel able to make the transition from personal artistic involvement to the application of these experiences to my work with special needs populations	NOT AT ALL 1	A LITTLE 2	SOMEWHAT 3	TO A GOOD EXTENT 4	TO A GREAT EXTENT 5	
50.	I feel that this workshop was personally	OF NO IMPORTANCE 1	NOT VERY IMPORTANT 2	IMPORTANT 3	VERY IMPORTANT 4	EXTREMELY IMPORTANT 5	
51.	I feel that this workshop was professionally	OF NO IMPORTANCE 1	NOT VERY IMPORTANT 2	IMPORTANT 3	VERY IMPORTANT 4	EXTREMELY IMPORTANT 5	
52.	My overall assessment of this workshop was	POOR 1	FAIR 2	SO SO 3	GOOD 4	TERRIFIC 5	

53. Is there any additional information you would like to have? Please comment if you would like more information.

54. Other Comments:

Kansas Arts Resource Training System

General Assessment Of DRC's participation in Workshop
on_______________given by __________
on the following dates_______

Name of person completing form:______________________________; Major Arts Area of Expertise___________

Were you the presenter of this workshop? NO___ YES___

Please rate the quality of the participants and situation by circling the appropriate response:(circle only one response per item). NA means Not Applicable.

1. The physical space and equipment (chairs, tables, a-v materials) were adequate for the workshop YES NO NA

2. The participants were eager to participate in the activities ALL MOST SOME FEW NONE NA

3. The participants were reluctant to participate—they just wanted to observe and not get involved ALL MOST SOME FEW NONE NA

4. The participants were skeptical about the arts activities and expressed doubts as to their relevance to the classroom ALL MOST SOME FEW NONE NA

5. The participant clearly under stood the intent (purpose/goals) of the workshop ALL MOST SOME FEW NONE NA

6. The participants used the skills I taught to create unique/personal products or performances ALL MOST SOME FEW NONE NA

7. I would rate the participants workshop **entry** leveL as follows

EXTREMELY GOOD? GOOD? MODERATE? FAIR? POOR?

8. I would rate the participants workshop **EXIT** leveL as follows

EXTREMELY GOOD? GOOD? MODERATE? FAIR? POOR?

GO ON TO THE NEXT PAGE

9. The participants asked where they could get more information about the activites covered in the workshop ALL MOST SOME FEW NONE NA

10. The participants did not want to stay until the end of the workshop ALL MOST SOME FEW NONE NA

11. The participants left early ALL MOST SOME FEW NONE NA

12. The participants took my handout materials and asked for additional information ALL MOST SOME FEW NONE NA

13. The participants had come prepared—had read the outside assign ment ALL MOST SOME FEW NONE NA

14. The participants offered additional ideas and methods related to topics I covered ALL MOST SOME FEW NONE NA

15. The participants stated that the activities were fun ALL MOST SOME FEW NONE NA

16. The participants stated that they doubed their students could do the activities ALL MOST SOME FEW NONE NA

17. The participants stated that the physical setup/materials needed for the activites were too difficult to obtain for their own classrooms ALL MOST SOME FEW NONE NA

18. The participants were inattentive½P (did other things during my presentation) such as read mail, graded papers ALL MOST SOME FEW NONE NA

19. The paraticipants asked if I could come back repeat the workshop for other teachers who did not attend ALL MOST SOME FEW NONE NA

GO ON TO THE NEXT PAGE

20. The participants asked if I could
do workshops for thier students ALL MOST SOME FEW NONE NA

21. The participants asked for books,
films, exhibits, (other resources)
related to the workshop activities ALL MOST SOME FEW NONE NA

22. Overall I would rank this group of participants

a.ONE OF THE BEST I"VE HAD

b.VERY GOOD

c.GOOD

d.FAIR

e.POOR

23. Other comments

KARTS Pre/Post Assessment on Arts Resources

Prepared by

Frances E. Anderson, Ed.D.,ATR
Professor of Art
Illinois State University
Normal,Il

For June,17,1988 Presentation

Kansas School for the Visually Impaired

Name or identification number________________________date__________

1. Three major computerized data bases through which one may find information on arts for the handicapped are: (circle one option)

   1.Educomp, Artsinfo, ERIC

   2. ERIC, Psyinfo, Educomp

   3. Psyinfo, CDI, Educomp

   4. Psyinfo, ERIC, Artsinfo

   5. ERIC,CDI, Psyinfo

   6. none of the above

2. The computerized data base that includes a comprehensive listing of over 50 thousand educational documents, journals and grant final reports is: (fill in the blank) __________.

3. (circle)True or False: The majority of published data related to arts for special needs children may be found in the Artsinfor system.

4. (circle)True or False: There is an established format for reporting case studies that is generally accepted by the American Art Therapy Association.

5. The most convincing arguements for justifying the arts for special needs students to a school board will be in the form of: (circle one option)

a. Quoting hard data research studies

b. Citing one or two subjective case studies that really demonstrated child change

c. None of the above

d. a and b

6. Briefly explain the Greene and Hesslebring study and why it is important to justifying the use of art in the classroom.

7. The first comprehensive review of the research literature was undertaken in 1981 and is titled **A Review of the Research Literature on Arts for the Handicapped: 1971-1981.** This review is till in print and may be purchased by writing to:(circle one option)

a. the author

b. the resource center at the KS School for the Visually Impaired

c. Sterns Book Store in Chicago

e. KS Very Special Arts

f. Very Special Arts/USA in Washington,D.C.

g . options a,c, and f

8. A good source of publications on arts for the handicapped is: (if you wanted to purchase them) (circle one option)

   a. Very Special Arts/USA in Washington,D.C.

   b. American Art Therapy Association national office in Chicago

   c. Music Educators National Association Office in Washington,D.C.

   d. Sterns Book Service in Chicago

   e. University of Kansas Bookstore

9.One basic reference in the visual arts for the handicapped that would be appropriate for parents and laypersons is: (circle one option)

   a. **Art for the Handicapped** by Anderson,Cochado and McAnally

   b. **Approaches to Art in Education** by Laura Chapman

   c. **Preparation for Art** by J.K. McFee

   d. **Beyond Creating** by the J. P. Getty Trust

   e. none of the above

   f. all of the above

10. Cite one basic text in music for the handicapped child that would be approprite for parents/and laypersons (give title and author).

11. Of the two basic special education texts- (a)Kirk, S. A. and Gallagher, J.J. (1986). **Educating Exceptional Children** (5th ed.) Boston: Houghton Mifflin, or
(b) Hallahan, D.P. and Kauffman, J. M. (1988). **Exceptional Children: Introduction to special education** (4th ed.). New Jersey: Englewood Cliffs.

(1) Which would be more appropriate for parents and laypersons?
___a or ___b

(2) Which would be more appropriate for arts teachers/therapists?
___a or ___b.

BEST COPY AVAILABLE

NAME______________________________ DATE____________
TRAINING SESSION: PREVOCATIONAL/VOCATIONAL ARTS
TRAINER: HOERNICKE

PRETEST

Please respond to each of the following items.

1. A good source for quickly reviewing a great number of jobs and tasks associated with those jobs is

____

2. A good approach to assessing a students vocational potential for a particular job is to use

____

3. Personnel who provide vocational assessment in special education (in Kansas) are usually certified by

____

4. A students vocational interests may be categorized as

A.________________________
B.________________________
C.________________________

5. The Kansas State Plan for Special Education mandates that vocational education for special education students be provided by special education personnel.

A. True
B. False

6. A worker function code of 063 is an indication of a job which is probably appropriate for a person in the mildly mentally retarded category.

A. True
B. False

7. The worker function code for Sculptor is: _ _ _

8. A work sample should be developed from the reults of a

____

9. Two critical factors of a work sample are:

A.__________________________________
B.__________________________________

10. The ARTS are an appropriate vocational aspiration for students with disabilities

A. True
B. False

Kansas Arts Resource Training System

KARTS

PRESENTS

Photo by Joleen M. Thompson

District Resource Coordinators

(DRCs)

BEST COPY AVAILABLE

INTRODUCTION

The arts add discovery and dimension to the lives of all of us, including special needs individuals. Movement, visual arts, music, drama, storytelling, and creative writing advance the expressive, emotional, cognitive, social, physical, and life skills of special students. The related arts integrated within the curriculum can support student progress towards attainment of educational and therapeutic goals and objectives listed in an Individualized Education Program (IEP). Active learning experiences in the arts process can: engage the child's interest, lengthen his or her attention span and on-task behavior, increase aesthetic awareness and imagination to respond, interact, express, create, and enjoy a fuller life. The value of ongoing quality arts experiences with special students is evident in the impact on child change in the acquisition and transfer of skills, resulting in increased self-confidence, realization of potential, and understanding of the unique capabilities of the individual.

The Kansas State Department of Education, Special Education Administration Section, initiated training and technical assistance programs in Arts with the Handicapped in 1980. As this state-wide effort developed from providing services to a hundred educators, related services personnel, parents, and administrators, to several thousand, it was necessary to initiate new approaches to personnel development. It became apparent that cost effectiveness and self-sufficiency in programming could be achieved by systematizing the delivery of personnel development in arts related services, resulting in reliance upon Kansas resources. An advanced comprehensive training program was designed in response to the identified needs of Kansans, and, after extensive field review, it was submitted as a grant application to the United States Department of Education, Office of Special Education Programs, Division of Personnel Preparation. This program, called the Kansas Arts Resource Training System (KARTS), was funded in October 1985 and today brings quality training in arts related services geographically closer to Kansas schools and ensures ongoing programming and resource availability through 12 highly-skilled District Resource Coordinators (DRCs). It is through these efforts that more Kansas educators and related services personnel will become more comfortable, experienced, and confident with the arts process to integrate quality arts experiences in the educational development of the special students they serve.

(Front cover photo captions read left to right from the top row.)

Tammy Herl, Bonnie Burnside, Toni Dort, Sherri Austin, Sharon Loveless, Joleen Macy Thompson, Kay Martinez, Bobbie Koen, Judy Heil, Joleen Haffner, Maureen Craighill-Moran, Coordinator, Norma Canner, Consultant, Aggie Leach-Clark.

RELATED ARTS TRAINING PROVIDED BY LEADERS IN THEIR FIELDS

Mara Capy, Ed.D., Movement and Storytelling Consultant, brings joy to special students through participatory arts sessions in Wichita.

Photo by Vic Bilson

Photo by Vic Bilson

Dianne Dulicai and William C. Freeman sharing their expertise with DRCs and other educators.

Movement Training with Dianne Dulicai, MA, ADTR. Training of educators is a major portion of the program. Nationally known experts from related arts fields teach theories and methods for classroom use, and provide high quality arts experiences.

Photo by Vic Bilson

Adapting Arts Experiences for Special Populations in a workshop with Frances E. Anderson and DRCs at KARTS Summer Training Retreat.

Photo by Joleen M. Thompson

THE PEOPLE THAT MAKE THE KARTS PROGRAM WORK FOR KANSAS COMMUNITIES

(Descriptions read right to left.)

Maureen Craighill-Moran, MA, Coordinator KARTS Program. Her background as an art therapist working in public and private schools has enabled her to bring vitality and excellence to the coordination of this special grant program.

William C. Freeman, MA, ADTR, Director, Arts with the Handicapped and KARTS Programs. His expertise is as a movement therapist providing direct services for special education students and in the development and administration of in-service training with teachers and related services personnel.

Photo by Aggie Leach-Clark

Norma Canner, MA, ADTR, Program Consultant. A movement therapist with over 35 years experience with special populations and author of **...And a Time to Dance**.

Frances E. Anderson, Ed.D., ATR, Program and Evaluation Consultant. Professor of Art at Illinois State University, founding member of the American Art Therapy Assn. and author of **Art for All The Children**.

DISTRICT RESOURCE COORDINATORS

District #1 (Northeast)

(Descriptions read left to right.)

Bonnie Burnside, MME., Special Music Education. An Adaptive Music teacher in the Kansas City school system who incorporates music and movement with a wide variety of special needs students.

Sharon Loveless, MS Ed, Special Education. She works with special education students in the Olathe school system and specializes in visual arts.

Photo by Joleen M. Thompson

District #2 (Southeast)

Joleen M. Thompson, MS., Special Education. She works with special students in the Ottawa school system and uses the related arts to focus her students on their academics.

Kay Martinez, MA, MS, ATR, Art Therapist. Director of Art Therapies at Parsons State Hospital. Kay uses art therapy to expand the boundaries of self awareness to the special populations with whom she works.

Photo by Aggie Leach-Clark

Photo by Joleen M. Thompson

District #3 (South Central)

Aggie Leach-Clark, M.Ed., Counseling. Aggie is a counselor in Wichita working with special populations ranging from ages 5 to 80. She works in the public schools as well as for private agencies using performance, art and music.

Bobbie Koen, MA, Educational Psychology, Founder and Director, Ihari School for Special Education. She uses the related arts to enrich the academic program for her learning disabled students.

Sherri Austin, MME, Special Music Education. She uses special music, art, drama and storytelling to work with both gifted and emotionally disturbed students in Wichita public and private school systems.

Photo by Aggie Leach-Clark

District #4 (Southwest)

Tammy Herl, BA, Art Education and Art Therapy. Tammy is our at-large DRC, recently from Dighton, Kansas, now working at Kansas Newman College as Director of Public Relations.

Toni Dort, MM., Master of Music. She works as an Elementary and Adaptive Music Specialist in the Great Bend school system exploring growth through interrelated arts processes.

Photo by Aggie Leach-Clark

District #5 (Northwest/North Central)

Judy, Heil, MS., Counseling with an Arts Therapies emphasis. She has brought arts therapy experiences to special populations including students, psychiatric in-patients and persons with disabilities in the Hays area, as well as in other areas of Kansas for over twenty years.

Joleen Haffner, MS., Psychology/Art Therapy, MS., Special Education. She helps her special population students in the Wamego Special Services #320, 323, 329 Cooperative to better deal with educational/emotional stress in their lives through the arts, with focus on academic confidence.

THE SPECIAL CHILDREN THAT WE SERVE

Some of our special students that experience the joy of creativity and confidence in learning brought to them through the arts with the handicapped programs.

Photo by Vic Bilson

Photo by Vic Bilson

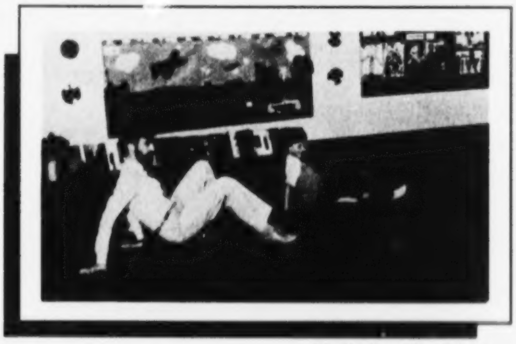


Photo by Vic Bilson

Photo by Vic Bilson

Photo by Vic Bilson

The District Resource Coordinators have completed their first of three years of training in the KARTS program. They will be providing technical assistance and in-service training in the related arts to the educators, therapists, parents and others in their local districts and regional areas. They will also serve as models in their communities for incorporating the arts via music, visual art, movement, drama and storytelling into the curriculum of the special students they serve.

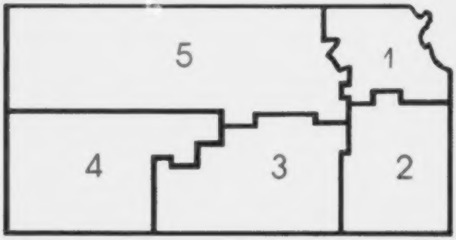
Photo by Joleen M. Thompson

The Kansas Arts Resource Training System and Arts with the Handicapped programs are administered through the Kansas State Department of Education, Special Education Administration Section. The Kansas Arts Resource Training System is funded as a Special Project, Grant No. G008530251, Project No. 029KH50151 by the United States Department of Education, Office of Special Education Programs, Division of Personnel Preparation. The first grant period commenced on 10-1-85. This brochure was designed, produced and printed with funds provided by this grant.

The Arts with the Handicapped program is funded through Part B, EHA. The director of the Arts with the Handicapped program and the Kansas Arts Resource Training System is William C. Freeman.

The ideas and statements presented in this brochure do not necessarily reflect those of the Office of Special Education Programs, United States Department of Education. They do however reflect the philosophies of the grant application, the Kansas Advisory Council on Arts with the Handicapped and the Kansas State Department of Education, Special Education Administration Section.

The Kansas Arts Resource Training System and Arts with the Handicapped programs are implemented through a sole source contract between the Kansas State Department of Education and Emporia State University.



DRC District Map

Please write or call for more information:

MAUREEN CRAIGHILL-MORAN, COORDINATOR
KARTS PROGRAM, KS ST SCHOOL FOR THE
VISUALLY HANDICAPPED, 1100 STATE AV
KANSAS CITY, KS 66102
913-281-3308 EXT. 413